

*New!* **MOVIE  
CLASSIC**

*May*

**10c**  
Same Price in U.S.  
and Canada

*Now Edited  
in Hollywood*

**Janet  
Gaynor**  
*Writes An Open  
Letter to a Beau*

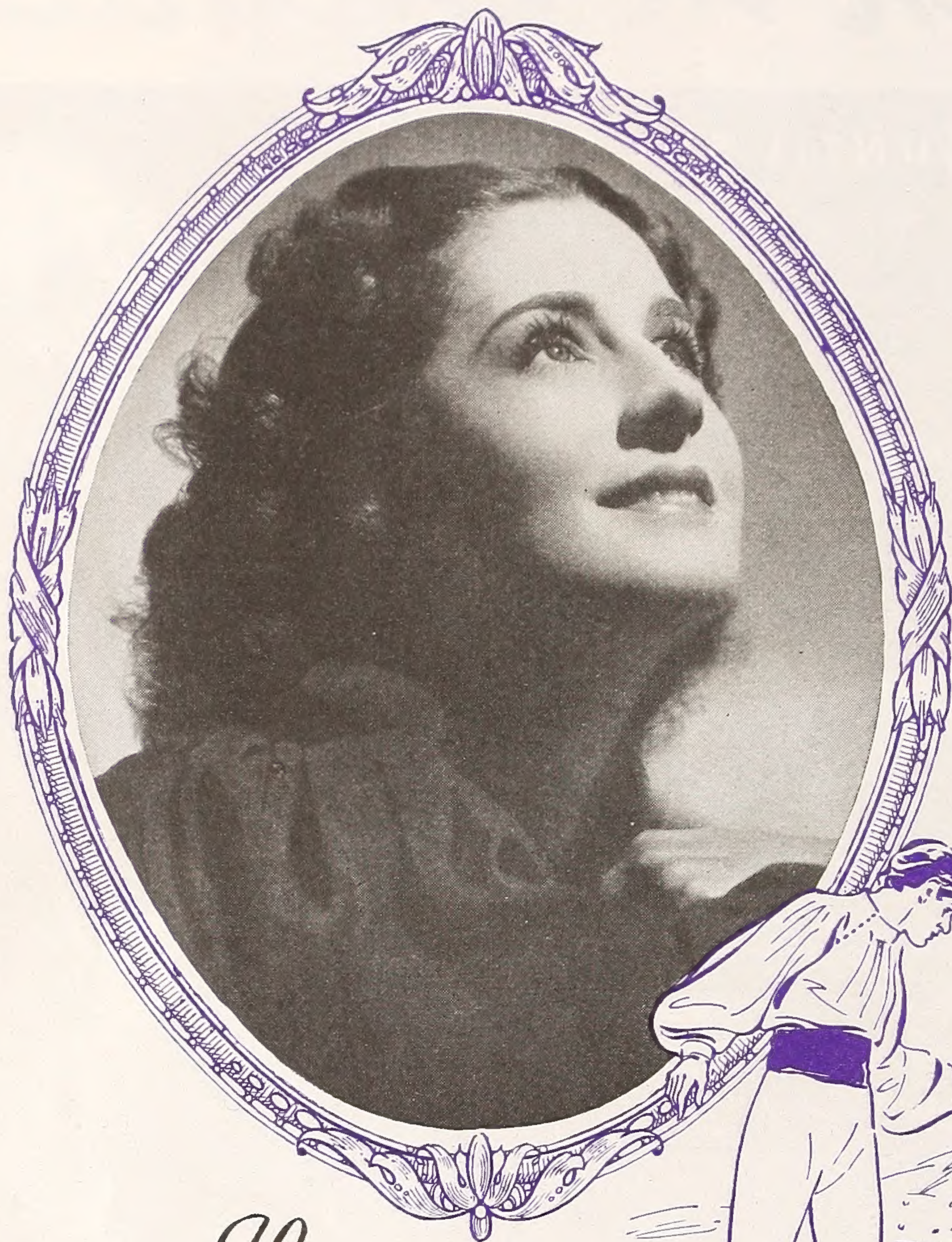
**Claudette  
Colbert**

*Charles S. Golan*

**Harlow  
and  
Gable**  
*Expose  
Each Other*



THE MOTION PICTURE THAT IS  
EAGERLY AWAITED THE WORLD OVER



*Norma Shearer  
Leslie Howard*  
*in*



*Romeo and Juliet*  
*with*

JOHN BARRYMORE

EDNA MAY OLIVER • VIOLET KEMBLE-COOPER  
BASIL RATHBONE • CONWAY TEARLE  
REGINALD DENNY • RALPH FORBES  
C. AUBREY SMITH • HENRY KOLKER • ANDY DEVINE

To the famed producer Irving Thalberg go the honors for bringing to the screen, with tenderness and reverence, William Shakespeare's imperishable love story. The director is George Cukor. A METRO-GOLDWYN-MAYER PICTURE.





MAR 27 1936

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New!

Movie Classic is now written and edited completely in Hollywood, to bring you new features, stories and photos . . . with news that is NEW!

# MOVIE CLASSIC

EDITED IN HOLLYWOOD

MAY, 1936  
VOL. 10 No. 3

ERIC ERGENBRIGHT  
Editor

JACK SMALLEY  
Managing Editor

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MEMBER AUDIT BUREAU OF CIRCULATIONS



**YESTERDAY  
TIRED...  
NERVOUS...  
BILIOUS...**



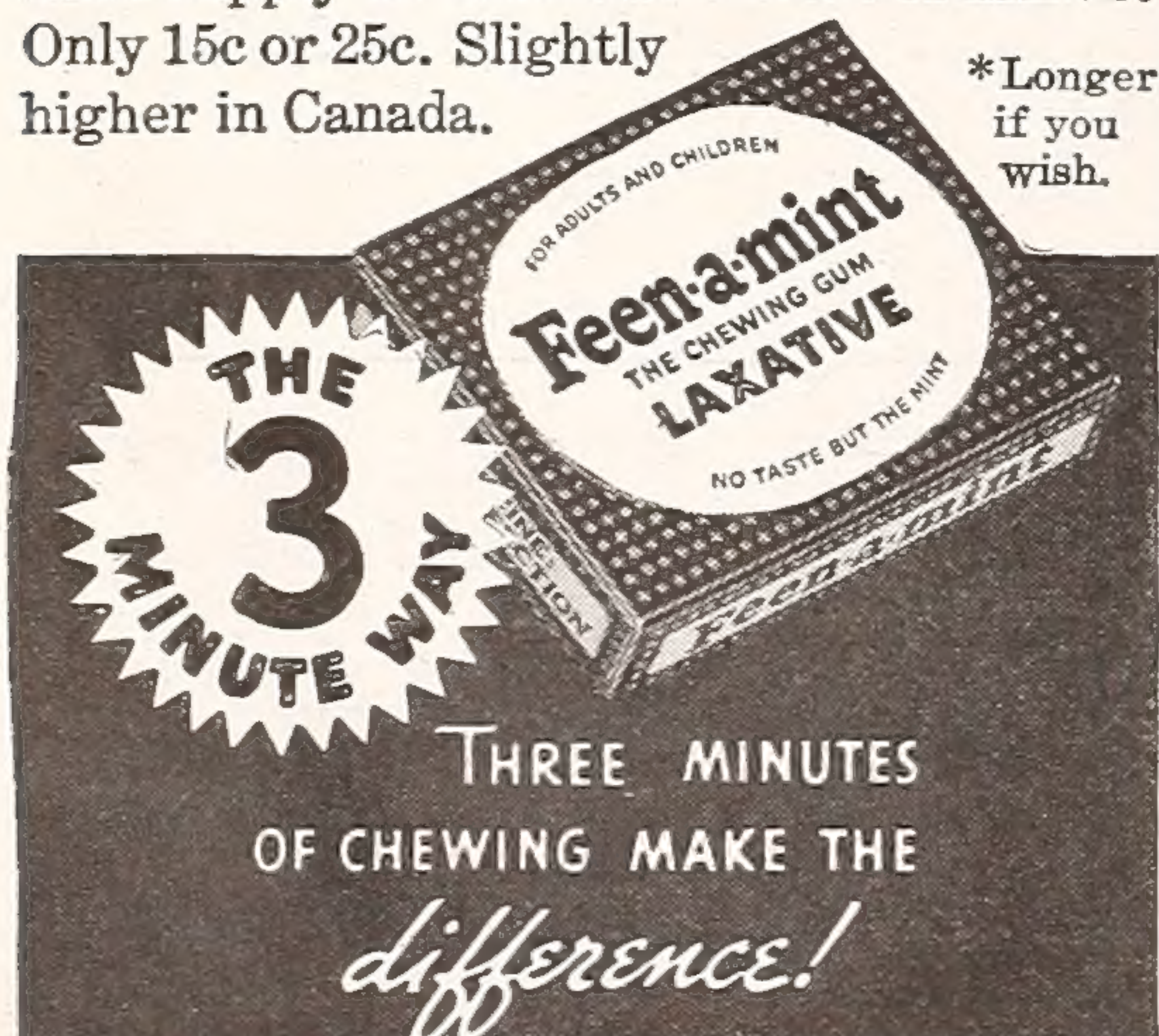
**TODAY—  
FRESH, RESTED,  
FEELING FINE**

### HERE'S HOW I DID IT

"A friend told me how to clear up that logy, bilious, 'all-run-down' condition caused by constipation. Before I went to bed last night, I chewed delicious FEEN-A-MINT for 3 minutes.\* It's this *chewing*, they tell me, that makes FEEN-A-MINT so much more effective. Well, it worked wonders for me. Today I'm fresh and rested—feel like a new person. This easy 3-minute way is so much nicer than taking harsh, griping, 'gulped' cathartics."

FEEN-A-MINT is fine for children too. No urging necessary to make them take FEEN-A-MINT, because they love its cool, fresh, minty chewing-gum flavor. And it's not habit-forming. Go to your druggist today and get a generous family-sized supply of delicious FEEN-A-MINT. Only 15c or 25c. Slightly higher in Canada.

\*Longer if you wish.



# Now



Few screen personalities have created a greater sensation than has Paulette Goddard whose debut in Charlie Chaplin's new film, *Modern Times*, should be the signal for a flood of unusually interesting letters from Movie Classic readers

### \$15 Prize Letter

**Stories or Stars**—Are stars ever greater than the story in which they appear? I think not. And, it seems to me, that Hollywood's greatest need is writers. The hue and cry for new faces is heard on every hand, yet two very familiar faces flashed to greater popularity and the Academy Award in the scintillating and very different *It Happened One Night*. Myrna Loy, an old timer, steeped in slinky, exotic rôles, created a sensation in *The Thin Man* and has been in popular favor ever since. Margaret Sullivan, with just the average in talents, flashed to stardom in her first picture, *Only Yesterday*, an unforgettable story. Constance Bennett, a few seasons ago one of the leading boxoffice attractions, is languishing in idleness due to poor stories. Carole Lombard, one of the best bets in Hollywood, or anywhere else for that matter, only needed a good story to elevate her to the heights. "Big" stories that brought fame and success to screen stars are bywords in Hollywood. Janet Gaynor and *Seventh Heaven*, Irene Dunne and *Back Street*, Jean Harlow and *Hell's Angels* are just a few. Hollywood is not in need of new faces, but good stories. —Mrs. R. W. Ballard, 506 Clement Avenue, Charlotte, N. C.

### \$10 Prize Letter

**Praise for the Unsung Heroes**—Let's give a hand for the good sound supporting players who build up the atmosphere and the situation all ready for the star to cap the climax. How many of them there are that we know by sight, if not by name, and recognize with pleasure when they appear. Una Merkel has been a fine example. What a help she was in *Broadway Melody of 1936*

# You're Talking

An open forum devoted to frank letters from our readers—the franker the better

and before that in dozens of other pictures. Now she is getting general recognition and will be graduated, I presume, into leading parts and stardom. Why shouldn't the supporting players get a little more recognition and praise for their work as supporting players in small parts—for their skill and success in making the stars look their best? In every crook picture there are a lot of hard-boiled gangsters and detectives. Who are the men who play these parts? Seriously, I would like to see an article about these men with their names and their photographs. —Henry D. Wood, 55A1 Morris Street, Philadelphia, Pa.

### \$5 Prize Letter

**A Common Complaint**—Something should be done about the double feature nuisance. I'm on strike against the movies until they do something about it and there are others who feel the same way. Here's a case in point: The last movie I saw, which was five weeks ago, was *Mutiny on the Bounty*. Entering the theatre at seven o'clock I had to remain until eleven-fifteen to see that fine picture in its entirety. I had to sit thru a showing of the other "feature"—a stupid, insipid thing. They also showed a piece of a stale newsreel. Result: four and a half hours spent to see one good picture. Why must they cram those trashy pictures down the throats of movie goers? Let's have a return of the program that showed one feature, a comedy or pictorial and a news reel. —Eugene A. Healy, 478 Lenox Road, Brooklyn, N. Y.

### \$1 Prize Letters

**Costume Pictures Educational**—I am a school girl of fifteen and find much enjoyment in pictures. I like costume pictures [Continued on page 73]

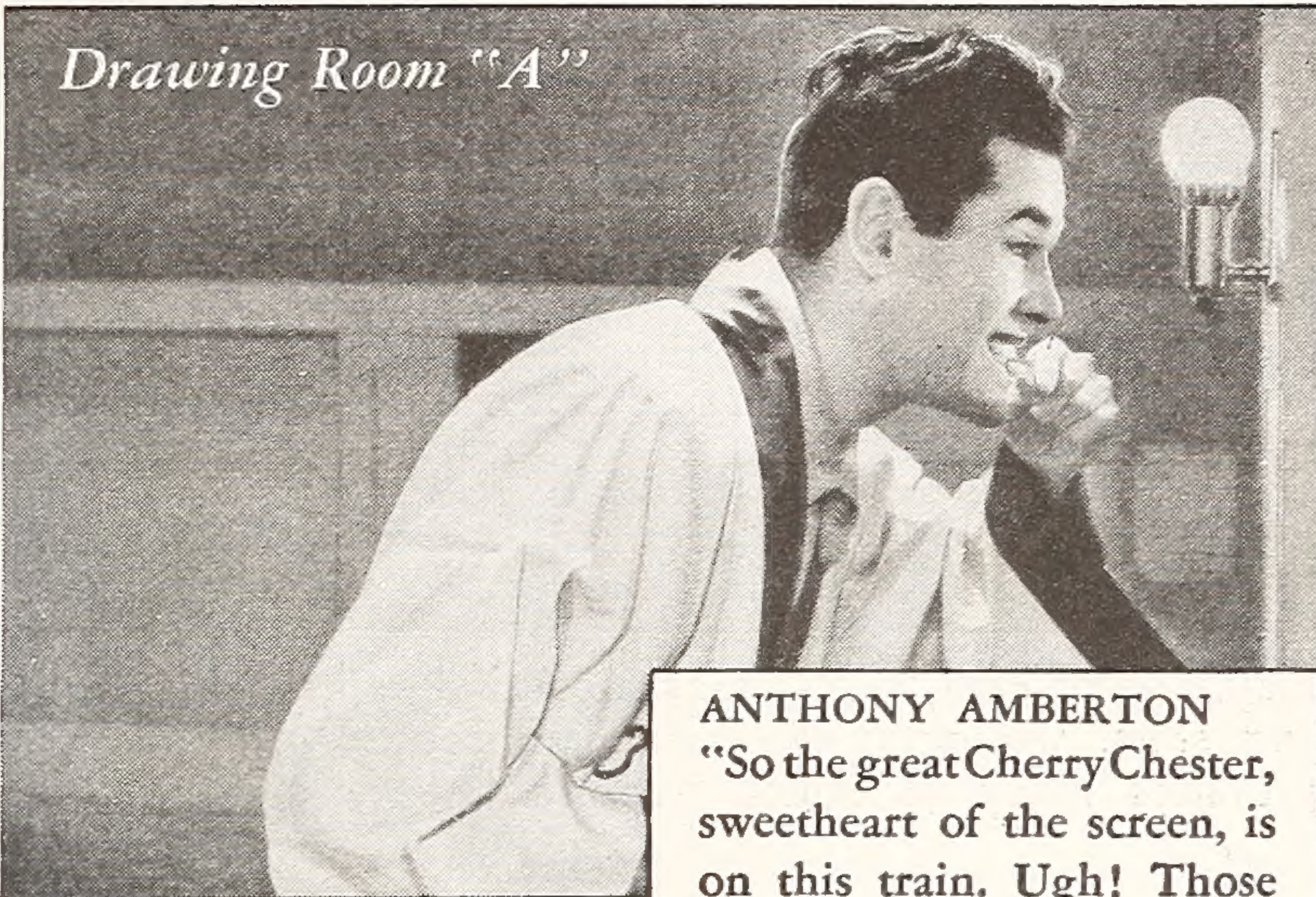
**MOVIE CLASSIC** urges its readers to take the floor and present on this page their candid opinions of pictures and stars. Each month MOVIE CLASSIC offers these cash prizes for the best letters: (1) \$15; (2) \$10; (3) \$5; all others published, \$1 each. The editors will be the sole judges and reserve the right to publish all or part of any letter received. Write your letter now—to MOVIE CLASSIC'S Letter Editor, 7046 Hollywood Boulevard, Hollywood, California.



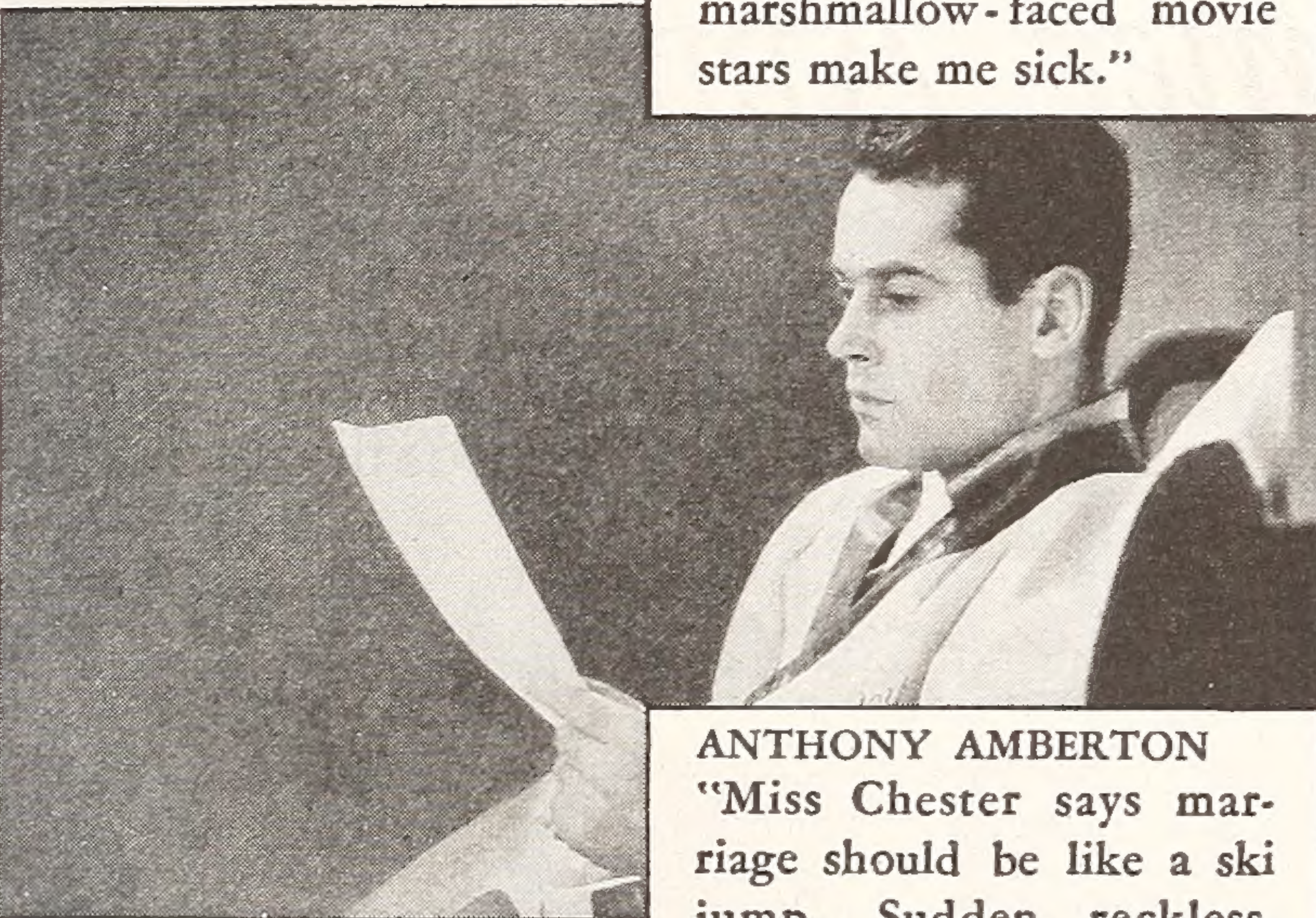
# A DRAWING-ROOM DRAMA

Scene: Twentieth Century Limited, Chicago to New York

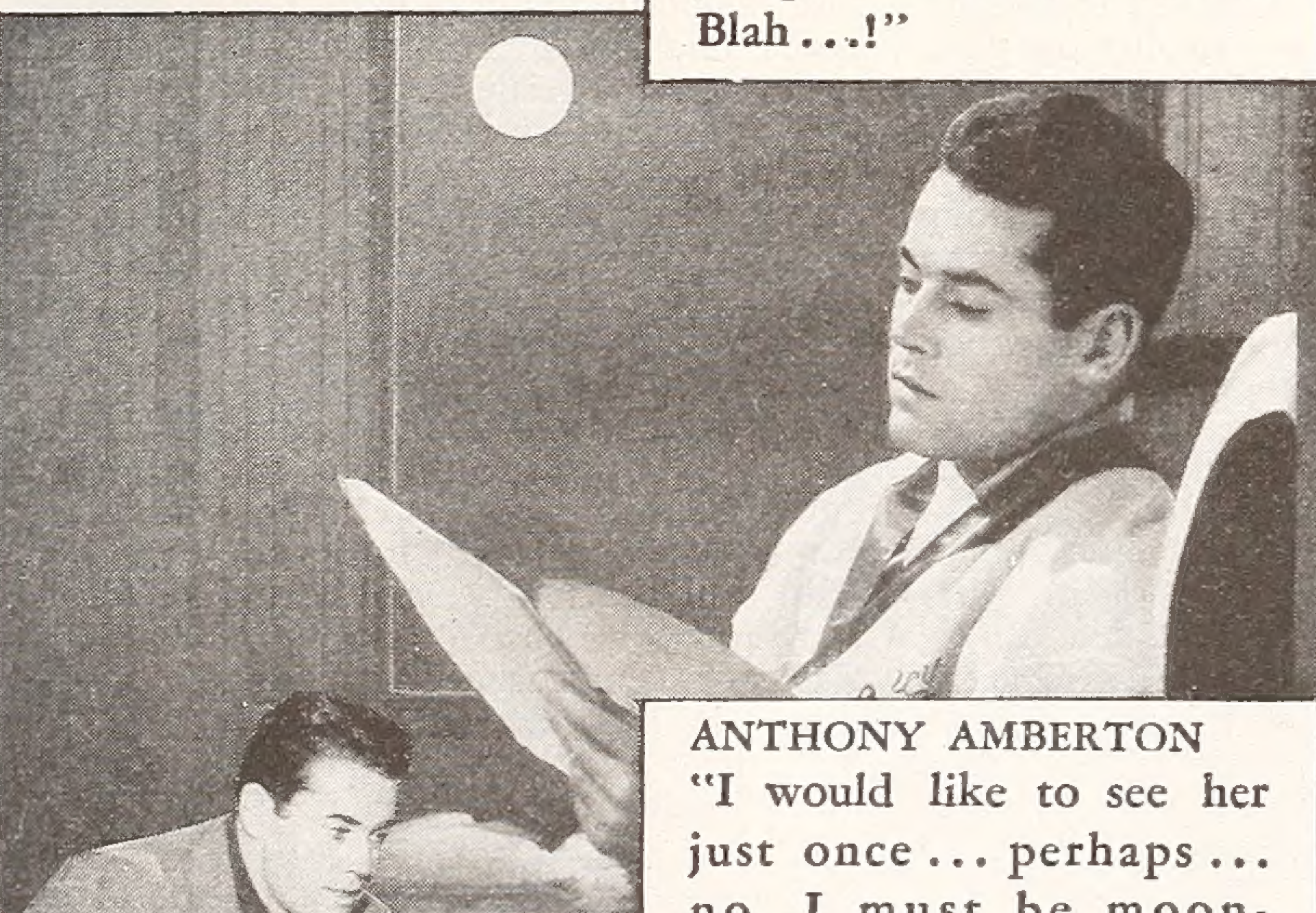
*Drawing Room "A"*



**ANTHONY AMBERTON**  
 "So the great Cherry Chester, sweetheart of the screen, is on this train. Ugh! Those marshmallow-faced movie stars make me sick."



**ANTHONY AMBERTON**  
 "Miss Chester says marriage should be like a ski jump. Sudden, reckless. Blah...!"



**ANTHONY AMBERTON**  
 "I would like to see her just once... perhaps... no, I must be moon-struck."

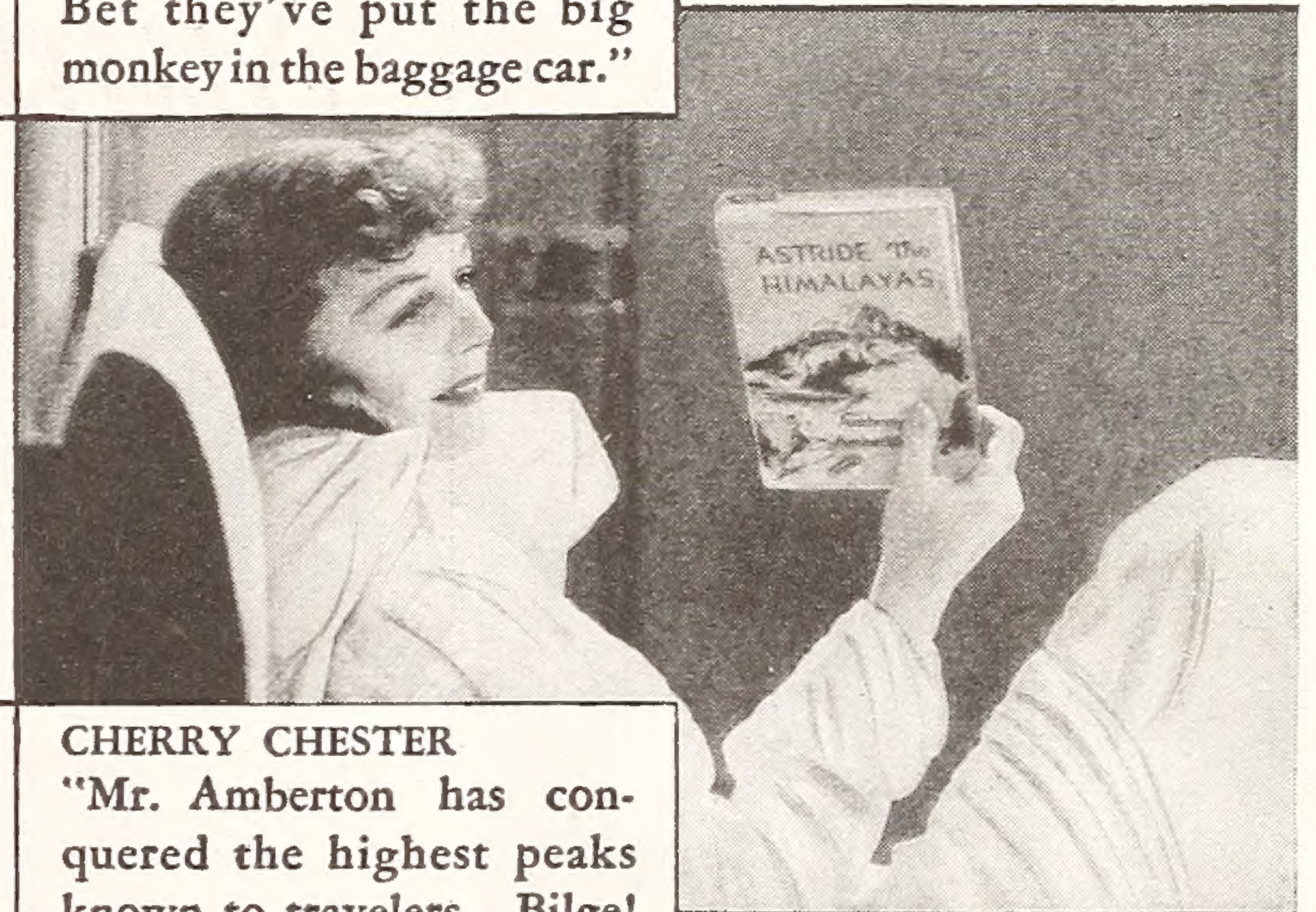
**HENRY FONDA**  
 as Anthony Amberton... explorer-author, the darling of the women's clubs.



*Drawing Room "B"*



**CHERRY CHESTER**  
 "H-m-m! Anthony Amberton, the great novelist, the one and only, on this train! Bet they've put the big monkey in the baggage car."



**CHERRY CHESTER**  
 "Mr. Amberton has conquered the highest peaks known to travelers. Bilge! Absolute bilge!"



**CHERRY CHESTER**  
 "I wonder what he really does look like... maybe... but, no, it's probably that silly old moon."

**MARGARET SULLAVAN**  
 as Cherry Chester... sensational young movie star, darling of Hollywood.




What the "silly old moon" does to two celebrities who yearn for romance in the moonlight instead of sensation in the spotlight, is entertainingly told in Paramount's **"THE MOON'S OUR HOME"** starring MARGARET SULLAVAN, with Henry Fonda, Charles Butterworth, Walter Brennan, Beulah Bondi, Henrietta Crosman... Adapted from Faith Baldwin's Cosmopolitan Magazine Serial... A Walter Wanger Production... Directed by William A. Seiter





His eyes need plenty of good light! For his sake use Edison MAZDA lamps, ...they stay brighter longer



YOUNG EYES need more light for studying, reading and other close work than middle-age or mature eyes. For the strain of using eyes in poor lighting can affect not only the eyes but the entire nervous system. That's why it is so important to provide young eyes with good light... light from good bulbs that stay brighter longer. The General Electric monogram  on a bulb is your assurance of good light... of sight-saving light... at low cost. Edison MAZDA lamps now cost as little as 15¢... only 20¢ for the popular 100-watt size. Always ask for these good lamps by name... buy them by the carton.

THE G-E "DIME" LAMP. The first real value in a 10 cent lamp. Comes in the following sizes—60, 30, 15 and 7½ watts. It is marked like this . . . . . GE

**EDISON MAZDA LAMPS**

**GENERAL  ELECTRIC**



Eleanor Whitney, one of Hollywood's most beautiful and most talented young stars, welcomes the swimming season—and in so doing utilizes many of Alison Alden's beauty hints

## Summer Approaches

A practical article intended for the woman who dreads the beauty problems which attend the advent of warm weather

By *Alison Alden*

THOSE who know what a grand "pick-me-up" feeling a spring cleaning gives, wouldn't forego it for the world. The season for swimming, tennis, golf and barefoot-sandaled feet is on its way. You'll soon be displaying your toe-nails, painted with dazzling polishes, on the sands. To paint your nails without doing something about the superfluous hair on your legs is like locking the stable door after the horse has run away.

You'll never hear about a Hollywood star neglecting this important factor in her beauty treatments. She must look her best at all times, whether it's on the screen or in public or social life.

I have thrilling news for you about a new hair remover which is rapidly becoming a favorite in Hollywood. It makes hair disappear before your very eyes! It's made of pure honey—and actually smells good enough to eat. It's as harmless as a fine face cream and may be used on your face, arms and legs. It removes hair from below the surface, and the growth does not return for several weeks... and then much lighter and finer.

This startling new discovery is Dawson's Fragrant Cream. Before applying it, be sure your skin is clean, dry and free from oil, powder and lotions. Smooth on the thick, creamy substance—with the spatula—in the direction the hair points. Press on the strip of cloth inclosed in the package firmly, rubbing it a few times to be sure it has adhered to the cream. Allow no time to elapse in removing. Grasp the end of the cloth and snap it off quickly against the growth of the hair, and there you are! This

product is priced at only \$1.00 for the jar which contains enough cream for several treatments. Isn't it a bargain?

Décolletage demands flawless backs, soft smooth elbows and well groomed hands and nails. The woman who would always look her best on festive occasions will adore the Petite Nail Brush which is the new member in the Pro-phy-lac-tic brush family. As the name suggests, it's a small brush made especially for the nails. Its Siberian boar bristles do a grand cleansing and whitening job.

This brush picks up little particles hard to remove when cleansing and manicuring your nails—and is an excellent gadget for pushing back the cuticle. It comes with colored backs of flamingo, jade and black... an attractive accessory for your bathroom shelf. The bristles are black and permanently sealed into the handle so they can withstand hard usage. Tiny grooves are provided at the sides for a convenient hold while brushing. And it is priced at only fifty cents.

If you'd stop to consider your best beau's reaction when he is romantically inclined and reaches across the table to hold your hands—only to find that he has touched a piece of stucco with hard corners and a dingy appearance—you would not continue to think that hand lotion is a "seasonal" requisite.

Your hands are usually in the foreground and they do have a way of expressing your personality. They also reveal your pride in personal daintiness. You can't possibly go through the summer "gloved." Keep your nails well manicured—and by all means use your hand lotion as [Continued on page 74]



# They love to sing-a



So Al Jolson, Sybil Jason, The Yacht Club Boys, Cab Calloway & His Band, Edward Everett Horton, Wini Shaw, Lyle Talbot, Allen Jenkins and Claire Dodd Have Joined Forces and Voices in a Celebrity-Packed Warner Bros. Song Show That Recalls the Glories of Al's Immortal "Singing Fool."



## "THE SINGING KID"

THE PICTURE OF THE MONTH



Al knocks 'em dead with 'I Love To Sing-a', 'Save Me Sister' and other torrid tunes by E. Y. Harburg and Harold ('Stormy Weather') Arlen.



The King of Swing & his hot band show how they do it in Harlem to the tune of Cab Calloway's own new song, 'You Got To Have Hi-De-Ho In Your Soul'.



'Sonny Boy' in skirts! The world's greatest and the world's youngest entertainers form one of the most delightful picture partnerships in years.



Those Yacht Club Boys, boast of Broadway's and Hollywood's niftiest night spots, are musically madder than ever in 'My! How This Country Has Changed'.

Girls! Girls! 100's of 'em! bring Harlem to Hollywood in lavish dance numbers staged by Bobby Connolly, forming a gorgeous backdrop for the dramatic story which was directed by William Keighley for First National Pictures.





THIS IS THE WOMAN WHO SAID:

*"What's the difference,*

**ALL LAXATIVES ARE ALIKE!"**

THE LADY above made a mistake. A grave mistake . . . yet, lots of people make it.

One day she was constipated, and took a laxative. Picked it at random. It happened to be a harsh, quick-acting cathartic that raced through her system in a couple of hours. It upset her. Nauseated her. Sent pains shooting through her stomach. Left her weak—wary . . . Such drastic remedies should *never* be taken, except on the advice of a physician.

#### DON'T SHOCK YOUR SYSTEM

When you need a corrective, don't make the mistake of assuming that all laxatives are alike. They're not! You'll feel a whole lot better when you take a *correctly timed* laxative. One that won't rush through your system too quickly. And yet, one that is completely thorough.

Ex-Lax is just such a laxative. It takes sufficient time—6 to 8 hours—to work. Hence, your system is not thrown "out of rhythm." You aren't upset or nauseated. You don't suffer from stomach pains. Ex-Lax action is so mild, so easy, you scarcely realize you've taken a laxative—except for the relief you enjoy.

#### A PLEASURE TO TAKE

With Ex-Lax you say farewell to bitter, nasty-tasting purgatives and cathartics. Because Ex-Lax tastes just like delicious chocolate. It's a real joy to take—not a punishment. Get a box today—only 10c at any drug store. You'll also find a more economical family size for 25c.

When Nature forgets — remember

# EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

#### — TRY EX-LAX AT OUR EXPENSE! —

(Paste this on a penny postcard)

Ex-Lax, Inc., P. O. Box 170 FG56  
Times-Plaza Station, Brooklyn, N. Y.

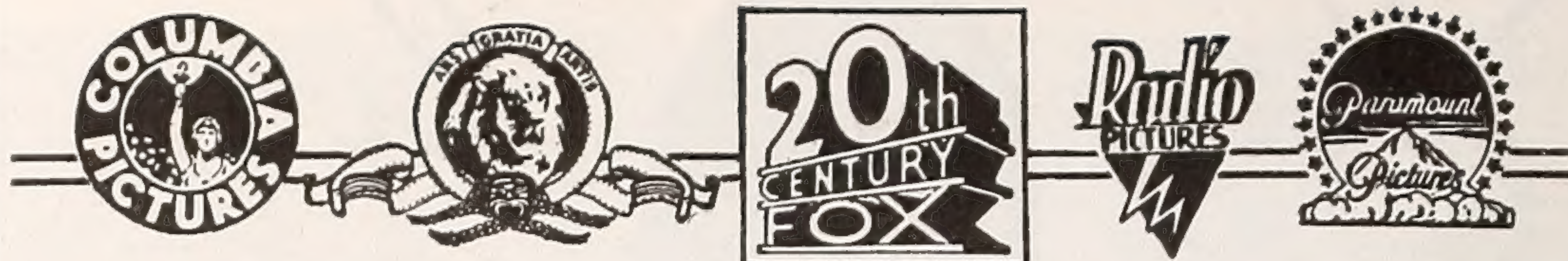
I want to try Ex-Lax. Please send free sample.

Name.....

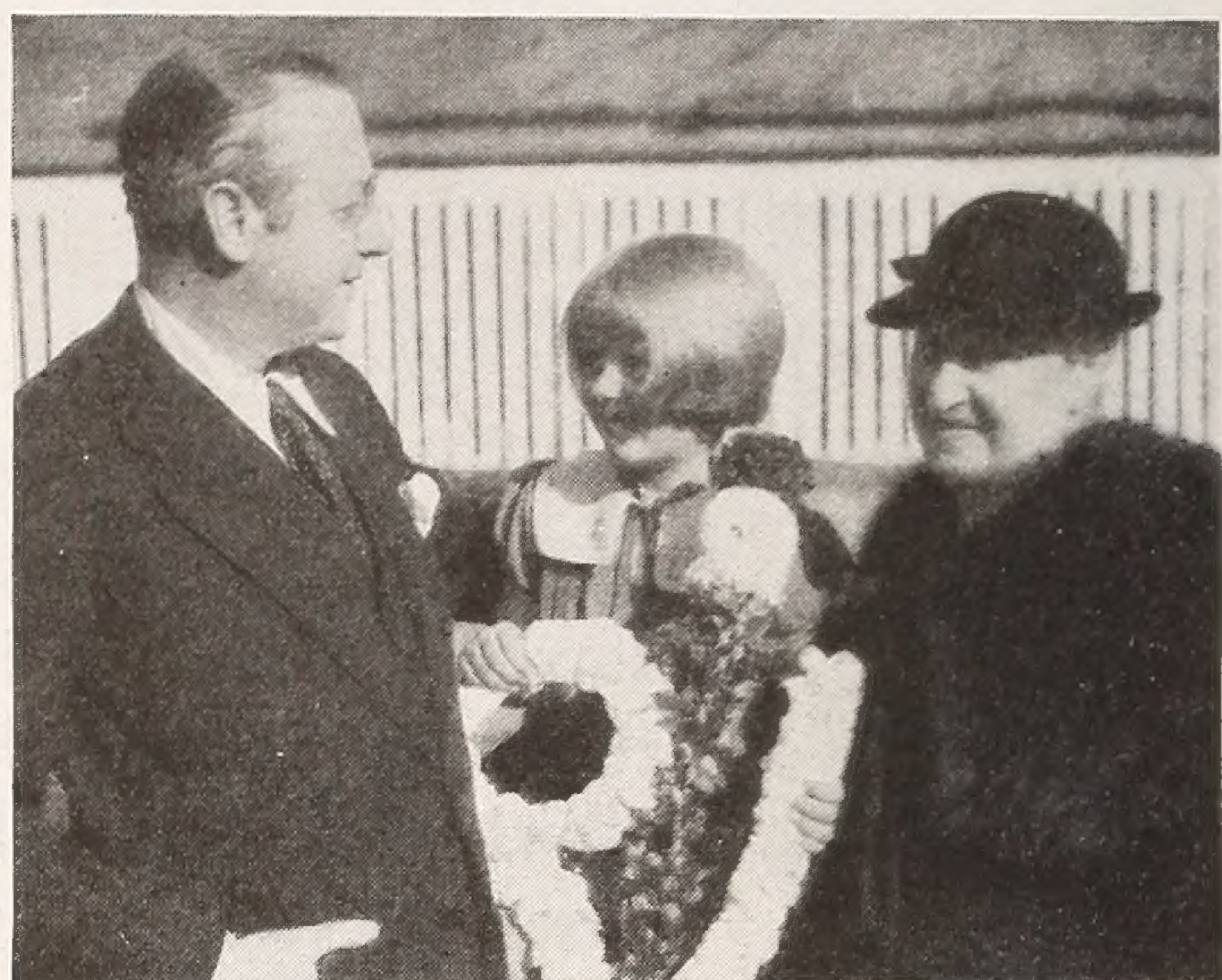
Address.....

City..... Age.....

(If you live in Canada, write Ex-Lax, Ltd.,  
736 Notre Dame St. W., Montreal)



Jesse L. Lasky and Mary Pickford want a trademark for their new production company—and offer rich prizes for your suggestions. Act NOW and win



Jesse L. Lasky, Jacqueline Faye and Mrs. Sarah Lasky inspect the floral suggestion for a trademark presented by the Los Angeles Chamber of Commerce

# \$1,000 For An IDEA!

PRIZES totaling \$1,000 for a new trademark! That's the sensational offer of the newly-organized Pickford-Lasky Productions, made in co-operation with MOVIE CLASSIC, MOTION PICTURE and the magazines of the Fawcett Publications Screen Group.

Jesse Lasky and Mary Pickford are seeking a trademark which will be distinctive and unusual. They offer you not only a small fortune in cash prizes but also the honor of creating a studio trademark which will be seen for years to come on the screens of the world's most important theatres.

You may enter the contest NOW. Merely send in a clear exposition of your idea. A drawing may or may not accompany the description. All that is vitally important is to get your idea across! Fancy embellishments will not influence the final selections of the judges, who are interested only in the power of your idea to deliver a MESSAGE.

"One of the most effective trademarks in the history of motion pictures," said Jesse L. Lasky, president of Pickford-Lasky Productions, "was

that of the old Mutual Film Company. It pictured the face of a clock, with the slogan: 'Mutual Movies Make Time Fly.'

"I always liked the design because it symbolizes my philosophy of the drama. The ceaseless passage of time holds the secret of every story—each comedy and tragedy in life. Moreover, the legend expresses the ideal of all entertainment—to make time fly."

Mr. Lasky's observation unleashed a train of reminiscences. He was discussing the Thousand Dollar Trade-Mark Contest, sponsored by Fawcett Publications, Inc., the purpose of which is to find a permanent trade-embellish that will serve to identify and symbolize Pickford-Lasky Productions.

There was a lull in the shooting. Cameras had stopped grinding, lights were out; only the hubbub which attends changing a set-up was vaguely disturbing. Grouped about Mr. Lasky were several principals of the *One Rainy Afternoon* cast—Francis Lederer, the star, perched on the edge of a grand piano, collar turned up; Ida Lupino, play- [Continued on page 58]





## Dolores Del Rio

Ever since Hollywood's first experiments with natural color photography, the slumberous beauty of Dolores Del Rio has been considered ideal for that great new medium. Consequently there is great interest in the announcement that she will soon be starred in two all-color films by Pioneer Pictures



"HER LIPS WERE  
REALLY ALLURING"



SAID

WARREN  
WILLIAM



Read why this  
well known  
movie star  
picked the  
girl with the  
Tangee Lips



● We presented Mr. William to three lovely girls... One wore the ordinary lipstick... one, no lipstick... and the third used Tangee. Almost at once he chose the Tangee girl. "I like lips that are not painted—lips that have natural beauty!"

WARREN WILLIAM makes the lipstick test on the set of "The Gentleman from Big Bend", a Warner Brothers Production.

Tangee can't give you that "painted look"—because Tangee isn't paint! Instead by its magic color change principle, Tangee changes from orange in the stick to the one shade of blush rose to suit your complexion. Try Tangee. It comes in two sizes, 39c and \$1.10. Or for a quick trial send 10c for the Special 4-Piece Miracle Make-Up Set offered below.

● BEWARE OF SUBSTITUTES... when you buy. Don't let some sharp sales person switch you to an imitation... there is only one Tangee. But when you ask for Tangee... be sure to ask for TANGEE NATURAL. There is another shade called Tangee Theatrical, but it is intended only for those who insist on vivid color and for professional use.



★ 4-PIECE MIRACLE MAKE-UP SET  
THE GEORGE W. LUFT COMPANY F56

417 Fifth Avenue, New York City  
Rush Miracle Make-Up Set of miniature Tangee Lipstick, Rouge Compact, Creme Rouge, Face Powder. I enclose 10¢ (stamps or coin), 15¢ in Canada.

Cheek Shade ☐ Flesh ☐ Rachel ☐ Light Rachel

Name \_\_\_\_\_ Please Print

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_



Behind-the-scene news and gossip about  
Filmland's pictures and stars—an up-to-  
the-minute report of the latest happenings

## Party line in Hollywood



By

ERIC ERGENBRIGHT

TALKING with Jeanette MacDonald the other day, I discovered that she has the unique distinction of having rejected an offer from the Metropolitan Grand Opera Company. And that, in the case of Jeanette, is irony!

For years, her one steadfast goal has been grand opera. To that end she has studied French, Italian, Spanish and German. To that end she has acquired one of the most comprehensive repertoires imaginable. To that end she has devoted hours every day in practice... practice... practice.

And, then when the gentlemen who rule the Metropolitan finally recognized her ability and invited her to sing *La Boheme*, she found that her picture contracts would not permit her to accept. Having finished *Rose Marie* (and what a honey of a picture it is!), she was forced to start work almost immediately on *San Francisco*. When *that* is finished, another assignment is waiting for her.

But this year, after all, is only one year of many. It's a safe bet that Jeanette will be singing across the Metropolitan footlights next season.

### A Prima Donna's Anniversary

Speaking of opera stars reminds



Jeanette MacDonald with the doll sent her by young admirers in Paris, France. The doll is dressed in a replica of one of Jeanette's *Naughty Marietta* costumes

me that Grace Moore is vacationing in her villa at Cannes, France. On the fourth of June, she is scheduled to sing in London's Covent Garden and she writes me that that great theatre has been sold out for her performance for more than six months. She's even more popular in England than she is here. By the way, did you know that she and Valentin Parera, her Spanish husband, spend *every* wedding anniversary in the same Venetian palace where they spent their honeymoon?

### A Bonny Rivalry

It seems, at this writing, that Bette Davis and Katherine Hepburn, who have vied with one another for two successive years for Academy "best actress" awards, will be co-stars in Radio's soon-to-be-made *Mary of Scotland*. Katherine is already set for the rôle of *Mary* and Bette is being strongly considered for the rôle of *Queen Elizabeth*. What a battle of genius those two will stage... and how Hollywood's gossips will watch for the first sign of friction!

### Tibbett Returns

I've just learned, by listening in on the old party line, that Lawrence Tibbett is going to be starred in *The Mark of Zorro*. Remember when Doug Fairbanks, the Elder, made screen history with that story? This time, however, it's going to be an operetta, with Tibbett sending his baritone booming over the walls that Doug hurdled. And it seems that they're having trouble casting a likely girl for the feminine lead, so there's an elegant opportunity awaiting someone... [Continued on page 14]



CARL LAEMMLE presents

EDNA FERBER'S

"SHOW

BOAT"

(Version  
of  
1936)

*starring*

IRENE DUNNE  
ALLAN JONES

*with*

*Charles Winninger • Paul Robeson  
Helen Morgan • Helen Westley*

BEYOND QUESTION THE GREATEST SHOW-EVENT  
OF THE YEAR FOR ALL AGES

THIS 1936 version of Edna Ferber's superb story of the "SHOW BOAT," compared with which every production of its type pales into insignificance, is characterized by GLAMOUR—FASCINATING ROMANCE—BEAUTIFUL, LONG-TO-BE-REMEMBERED NEW MUSIC, new lyrics plus your old favorites, by the masters of melody, Jerome Kern and Oscar Hammerstein II, SCENIC MARVELS and ARTISTS OF RENOWN. We can't enumerate its multitude of attractions. It will be a striking event in all theatres.

A CARL LAEMMLE, JR. production — directed by JAMES WHALE.  
IT'S A UNIVERSAL, OF COURSE!





**"It's easy to see why movie stars insist on HOLD-BOBS", says lovely Miss Berenice Sheerin. "I never dreamed that a mere bob pin could make such a difference in my hairdress until I used HOLD-BOBS in preparing for my screen test".**



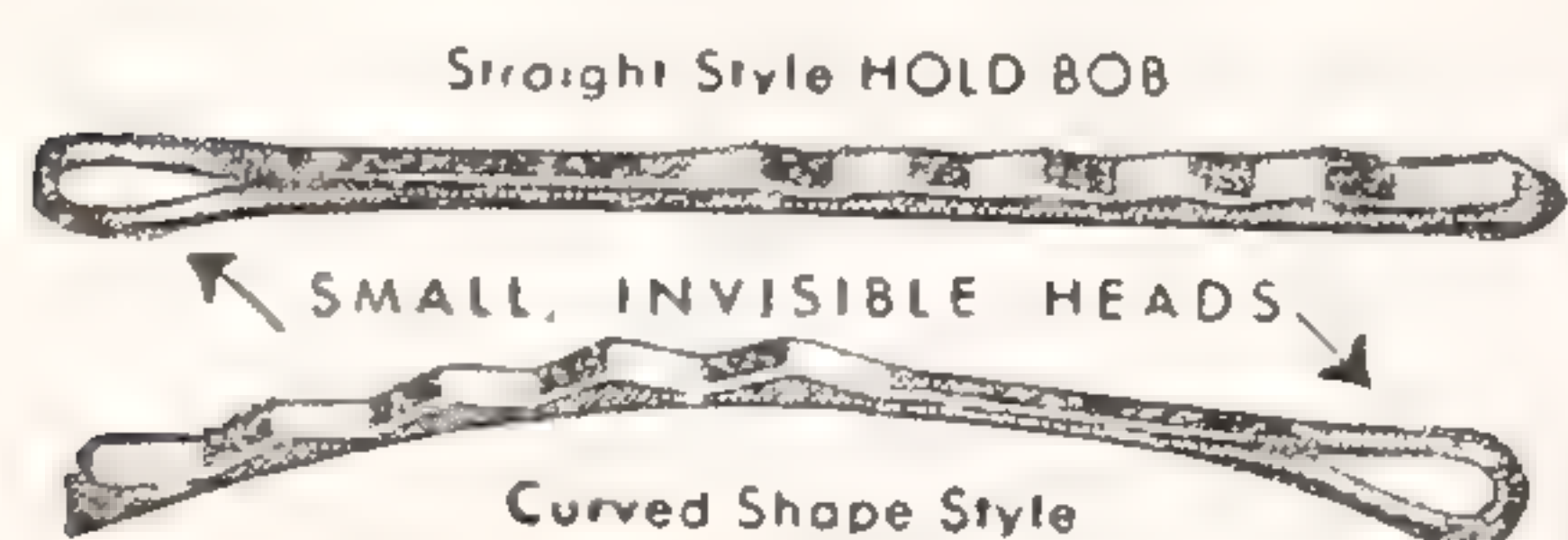
● Miss Sheerin was given a screen test recently in the famous *Search for Talent*, sponsored by HOLD-BOB Bob Pins, Universal Pictures, Motion Picture and Screen Play.

Miss Sheerin echoes the sentiment of the millions of women who use HOLD-BOBS always. Hollywood has long known about these famous bob pins. No star's dressing room is complete without HOLD-BOBS . . . And a good makeup man never thinks of sending an actress on the set until her coiffure is made "screen proof" with HOLD-BOBS.

Wherever you are . . . why shouldn't you be assured of a hairdress that is just as lovely as any screen star's? . . . Use HOLD-BOBS—for HOLD-BOBS come in harmonizing colors to match every shade of hair; their small, round heads are invisible; their smooth, round points cannot scratch and their flexible, tapered legs, one side crimped, hold your hair in place.

Remember, the credit for most beautiful coiffures goes to HOLD-BOBS.

**THE HUMP HAIRPIN MFG. CO.**  
Sol H. Goldberg, Pres.  
1918-36 Prairie Ave., Dept. F-56  
Chicago, Illinois



● **Final winners** in the *Search for Talent* will be announced in the next issue of this magazine. **ALSO** in the next issue will be an announcement of a **NEW Search for Screen Talent!! Watch for it!!**



Copyright 1936, by The Hump Hairpin Mfg. Company

## Party Line in Hollywood

### Here's Opportunity

Which reminds me that all of the studios, and Twentieth Century-Fox in particular, are complaining that there is a serious and unprecedented dearth of promising young actresses in Hollywood just now. It seems there are plenty of gals with so-so talent, but very, very few with those outstanding qualities which are necessary for stardom. So . . . o . . . o, if any of you know someone who has a relative who knows a studio talent scout, it's time to get busy.

### Hail the Victors!

At last, the annual awards of the Academy of Motion Picture Arts and Sciences for 1936! Bette Davis, by almost unanimous vote, wins the award for the best performance by an actress for her work in *Dangerous*; Victor McLaglen is acclaimed among the actors for his amazingly fine character portrayal in *The Informer*; Metro Goldwyn Mayer, in the person of Irving Thalberg, wins the Golden statue for the "best production" of the year, *Mutiny on the Bounty*; John Ford is honored for his direction of *The Informer* and Hal Mohr's camera work in a *Midsummer Night's Dream* wins the award for cinematography.

Among the actresses, Katharine Hepburn, for her work in *Alice Adams* was rated second; and Elisabeth Bergner, for her performance in *Escape Me Never*, was rated third. Paul Muni for *Black Fury* and Charles Laughton for *Mutiny on the Bounty* were given respectively second and third ranking among the actors. Clark Gable and Franchot Tone were also given honorable mention for their performances in *Mutiny*.

### Jeeves, My Racquet!

The Party Line's been buzzing with excited comment about an afternoon party given by Donald Ogden Stewart, the writer. All the men wore soup-and-fish and all the ladies wore very formal gowns. And they spent the whole afternoon playing tennis.

Think up something—anything will do—that's a little different, and no matter how screwy it is, you're a social success in Follywood.

### Those Latin Lovers

Far be it from me to draw conclusions, but it does seem significant—or something—that Cesar Romero, whose publicity agents like to compare him to Valentino, should be the one to buy Rudy's famous old mansion, "Falcon's Lair."

### And Another Lover

Remember Walter Pidgeon, who starred in a couple of singies for Warner Brothers about five years ago? Well, Walter's back in Hollywood and Paramount is going to co-star him in *With All My Heart* with Joan Bennett



Astrid Allwyn, who is becoming known as the girl of a thousand wigs, thanks to the great variety of roles which she has played in recent pictures, compares notes with Herbert Munding at a recent cocktail party

and Cary Grant. And, just between you and me and the printer, Walter should be a wow in a picture with a title like that, for he frankly admits that he's had more love affairs to the square mile than any other six actors in the business. You ought to hear him tell that one about the mysterious brunette in Vienna . . . No foolin' you'll like Walter.

### Two-Gun Man

Gary Cooper tells me that he's spending his evenings before a full length mirror, practicing the "quick draw" with that old frontier model six-gun that he toted to fame. And well he may, fer stranger, thet thar Gary boy is all lined up fer a passel of western pitchers. Cecil B. De Mille wants him to play "Wild Bill" Hickok in the forthcoming super-super, *Buffalo Bill*—which really will be a misnomer since Wild Bill instead of Buffalo Bill is the hero of the show. And after he's finished that rôle, Gary's scheduled to star in three more ultra-colossal westerns, the first of which will be titled *The Texas Ranger*.

### The Salary War

If you read the drama pages of your local newspaper, you've probably learned that Fred MacMurray staged a one-man salary strike. But what you didn't read is this: Fred not only won the argument but succeeded in getting his weekly stipend raised from \$400 to \$1000. And anybody will tell you he's worth every cent he can get.

The only difficulty, from the studio standpoint, is that his success will be a "fiery cross" inciting half of the actors in town to similar rebellion.

### Ginger Rogers, Composer

In spite of the rumors that Ginger Rogers and Fred Astaire would not  
[Continued on page 69]



# Personalities of the Month



Charles Collins

**H**OLLYWOOD looked at the box office reports on *Becky Sharpe*, first Technicolor picture, and decided to forget about color. But producers kept quietly at work. Then *The Trail of the Lonesome Pine* was previewed. It was a smash hit—color had triumphed!

All eyes then turned to the new all-color film, *Dancing Pirate*, being made by Jock Whitney. It was half completed—a great story, against the romantic background of early California, filled with interesting characters, colorful costumes, dancing, music. But to Hollywood's astonishment, the star was completely unknown to pictures!

He is the smiling youth pictured above, tall, graceful as a panther, a New York dancer whose itching heels had carried him from an Oklahoma plow to the London stage. Charles Collins will be your next favorite; he has leaped from screen obscurity to the spotlight of one of the year's biggest pictures. To gamble like that with an unknown is, at first thought, dangerous—but when you see him in *Dancing Pirate* you'll realize Whitney had a sure bet.

Collins made his first hit dancing in *Artists and Models*. One stage success followed another, until he joined a show, *Ripples*, with Fred Stone and his dancing daughter, Dorothy. They went to London, and there Charles and Dorothy were married, in 1931. When discovered for films, they were dancing at the Ambassador Hotel in New York. In Hollywood they lived quietly with their famous "daddy," Fred Stone, and Paula Stone. They are Hollywood's happiest and most congenial family.

*Dancing Pirate* is the story of a Boston dancing master who is "Shanghaied" and taken around the horn to California. The crew turn pirates and raid a California village. Charles Collins is captured and sentenced to hang, but the daughter of the village judge induces the authorities to let him live long enough to teach her how to dance. As you may guess, the dancing lessons never end.



June Lang

**A**S June Vasek, a blonde, she found her career at a standstill; as June Lang, a brunette, she is skyrocketing to stardom. During the past year, she has played leading rôles in *Captain January*, *Every Saturday Night* and *The Country Doctor*—and played them with such ability that she is now rewarded with the leading rôle, opposite Fredric March and Warner Baxter, in *Zero Hour*, a Twentieth Century-Fox "super" production.

Her parents moved from Minneapolis to Los Angeles when she was a six-year old and enrolled her in the famous Meglin Dancing School—the same school, by the way, which is the alma mater of Shirley Temple.

In 1930, June appeared with the Meglin Kiddies on the stage of a Los Angeles theatre and, as luck would have it, an executive of the Fox Studios was in the audience. Impressed by her beauty and ability, he lost no time in placing her under contract.

During the next three years, she appeared in ingenue rôles in a number of pictures. Hollywood prophesied a brilliant future for her, but, for some unknown reason, the prophesy was premature. Her career entered the doldrums which have claimed many a promising screen personality, and for nearly a year she was virtually forgotten.

It remained for Darryl Zanuck to "re-discover" her when he assumed control of Twentieth Century-Fox Studios last fall. At his suggestion, she changed her name and the color of her hair and . . . presto! . . . behold another Hollywood miracle! With the completion of her current assignment, which promises to be one of the most important pictures of the year, she will be safely established.

Born in Minneapolis in 1915, she is of Bohemian and Swedish descent. Strangely enough, in view of her own ambition to become a great dramatic actress, none of her family has ever been connected with the theatre.





“Yes”

THE TIME OF MONTH CAN'T  
DICTATE TO MODERN GIRLS:



The modern girl doesn't decline an invitation just because of the time of month! She knows how to keep going, and keep comfortable — with Midol. For relief from painful periods, this is all you have to do:

Watch the calendar. At the very first sign of approaching pain, take a Midol tablet and drink a glass of water, and you may escape the expected pain altogether. If not, a second tablet should check it within a few minutes.

Midol's relief is lasting; two tablets should see you through your worst day. Yet Midol contains no narcotic and it forms no habit. But don't be misled by ordinary pain tablets sold as a specific for menstrual pain! Midol is a special medicine, offered for this particular purpose.

You will find Midol in any drug store, it is usually right out on the counter.

So, look for those trim, aluminum boxes that make these useful tablets easy to carry in the thinnest purse or pocket.



# Vacation in Smart New Styles!



Elsa Buchanan Favors Plaits

Here's an exciting little Chinese-red sheer print silk dress dotted all over in white.

The plaits of the slim skirt go all the way around the back. The straight collar ties in a scarf. It has plain red crepe trim at the edge to match the belt. The sleeves have the new flare.

It's a plaited model that is universally becoming to women of all types. It's simple to fashion. You can make it at an enormous saving.

Style No. 925 is designed for sizes 14, 16, 18 years, 36, 38 and 40-inches bust.

## The Softer Type Suit

Here's Sally Eilers' choice in the softer type dressmaker suit, reminiscent of the gay nineties. It answers for varied occasions.

The nipped-in waistline jacket has a high



lapel neckline, caught with a boutonniere. The short sleeves create the broad shoulder effect. The skirt fits very slimly over the hips, and hangs with a decided flare.

Navy and hyacinth-blue crepe combine very effectively in this darling costume.

Shantung in natural shade or dusty-pink tub silk is another choice you'll like for this simple to sew suit.

Style No. 926 is designed for sizes 14, 16, 18 years, 36, 38 and 40-inches bust.

Pattern price 15 cents each.

MOVIE CLASSIC'S Pattern Service,  
Fawcett Bldg., Greenwich, Conn.

For the enclosed.....cents, please send me Elsa Buchanan Pattern No. 925—Sally Eilers Pattern No. 926 (circle style desired).

Size ..... Bust .....

Name .....

Street .....

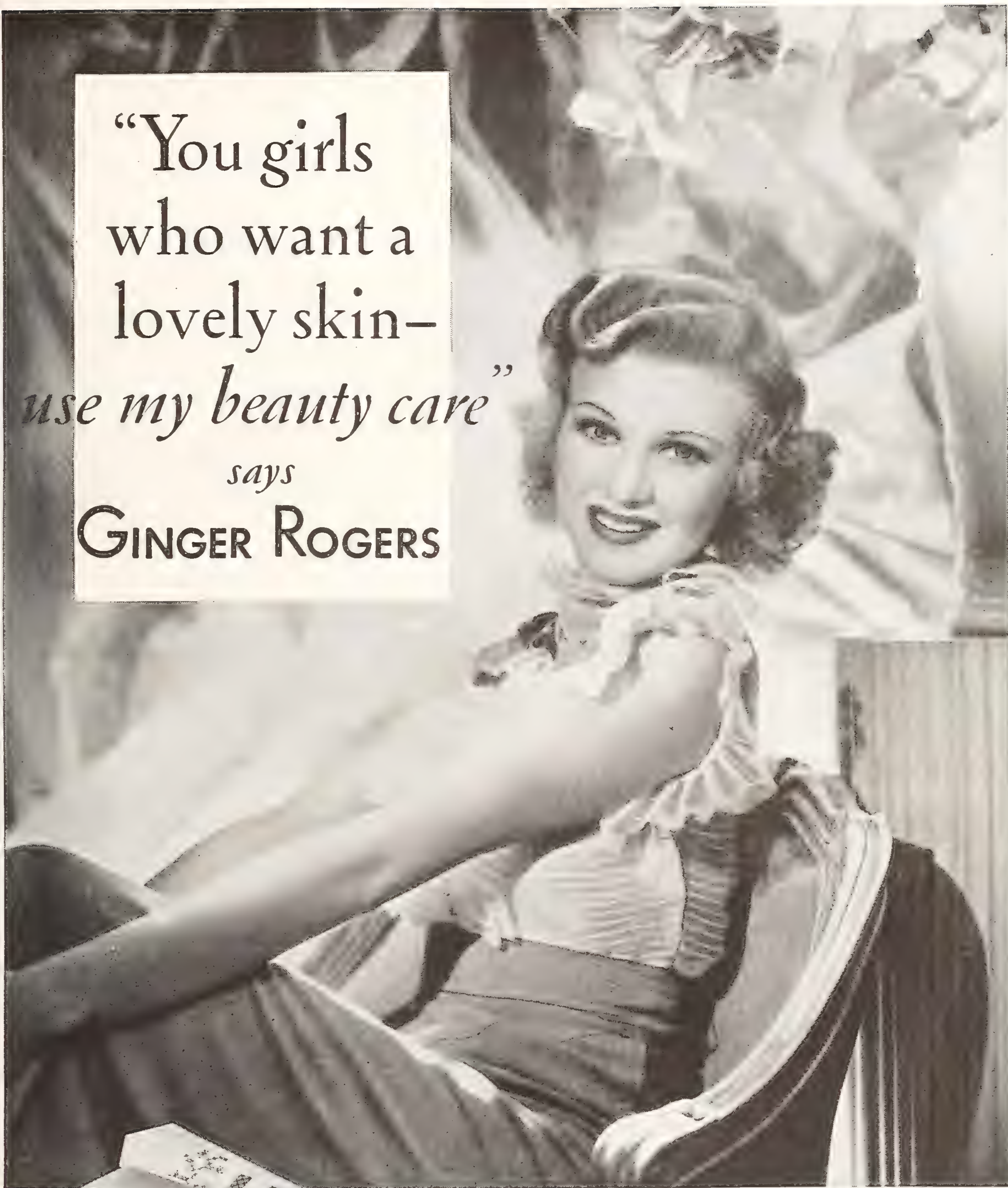
City .....

Patterns, 15c each

Canadian readers may order by mailing coupon to MOVIE CLASSIC'S Pattern Service, 133 Jarvis St., Toronto, Canada.



"You girls  
who want a  
lovely skin—  
*use my beauty care*"  
*says*  
**GINGER ROGERS**



Star of RKO-Radio's "Follow the Fleet"



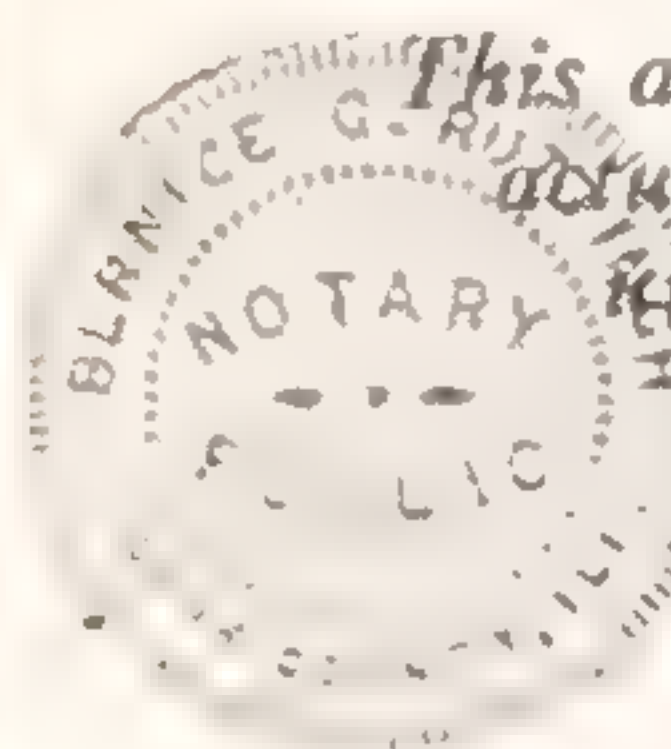
**"Don't run the risk of clogging your pores!  
I avoid COSMETIC SKIN this way" . . .**

• It's when stale powder and rouge *choke your pores* that Cosmetic Skin develops—dullness, blemishes, enlarged pores. Use cosmetics? Ginger Rogers does. "But," she says, "I remove every trace of stale make-up with Lux Toilet Soap." Clever girls use this ACTIVE-lathered soap before they put on fresh make-up—*always* before they go to bed. "Lux Toilet Soap keeps skin smooth, flawless," says Ginger Rogers.



# COULDN'T STOP CONSTIPATION

Now Wins 18-Year Fight!



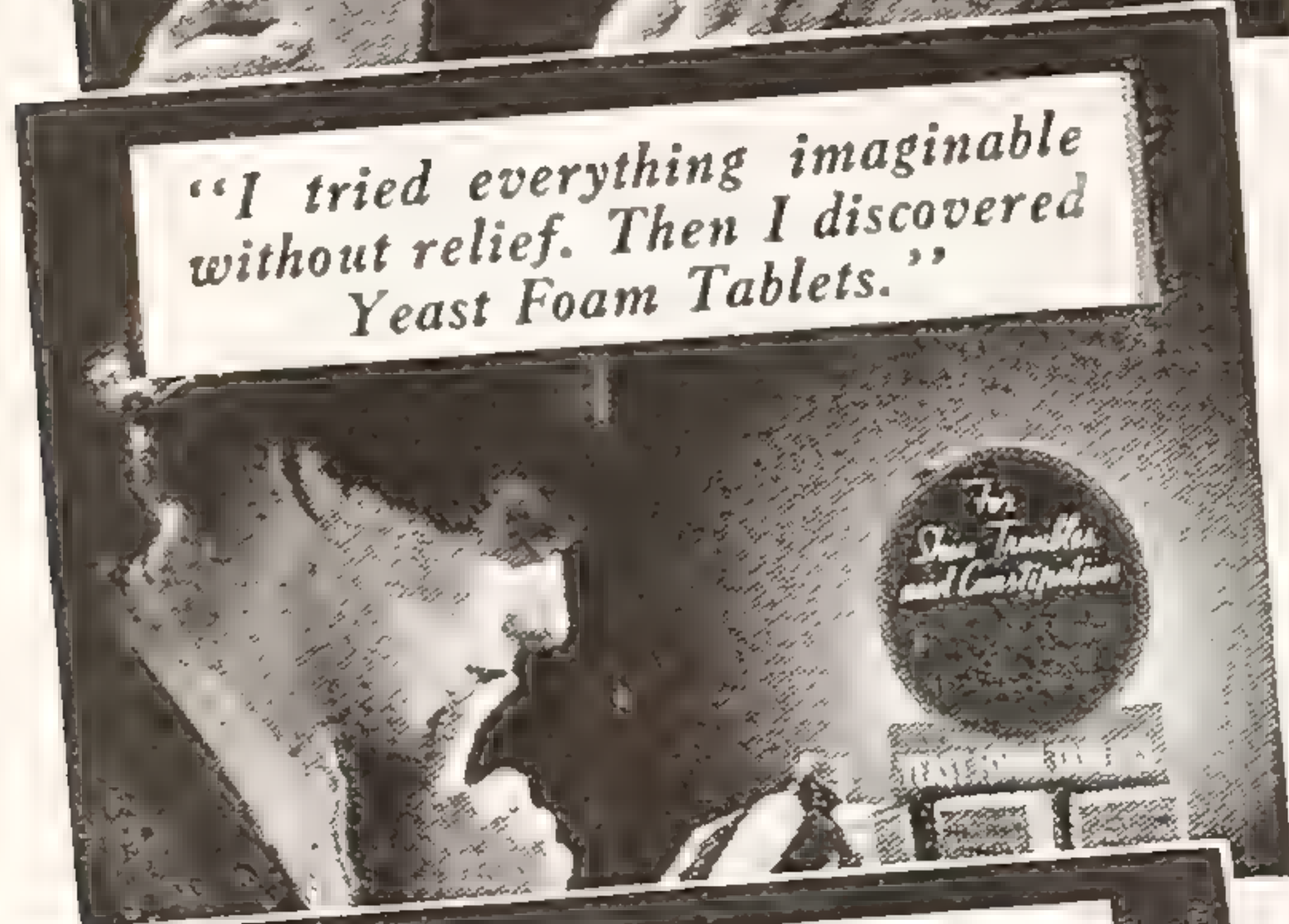
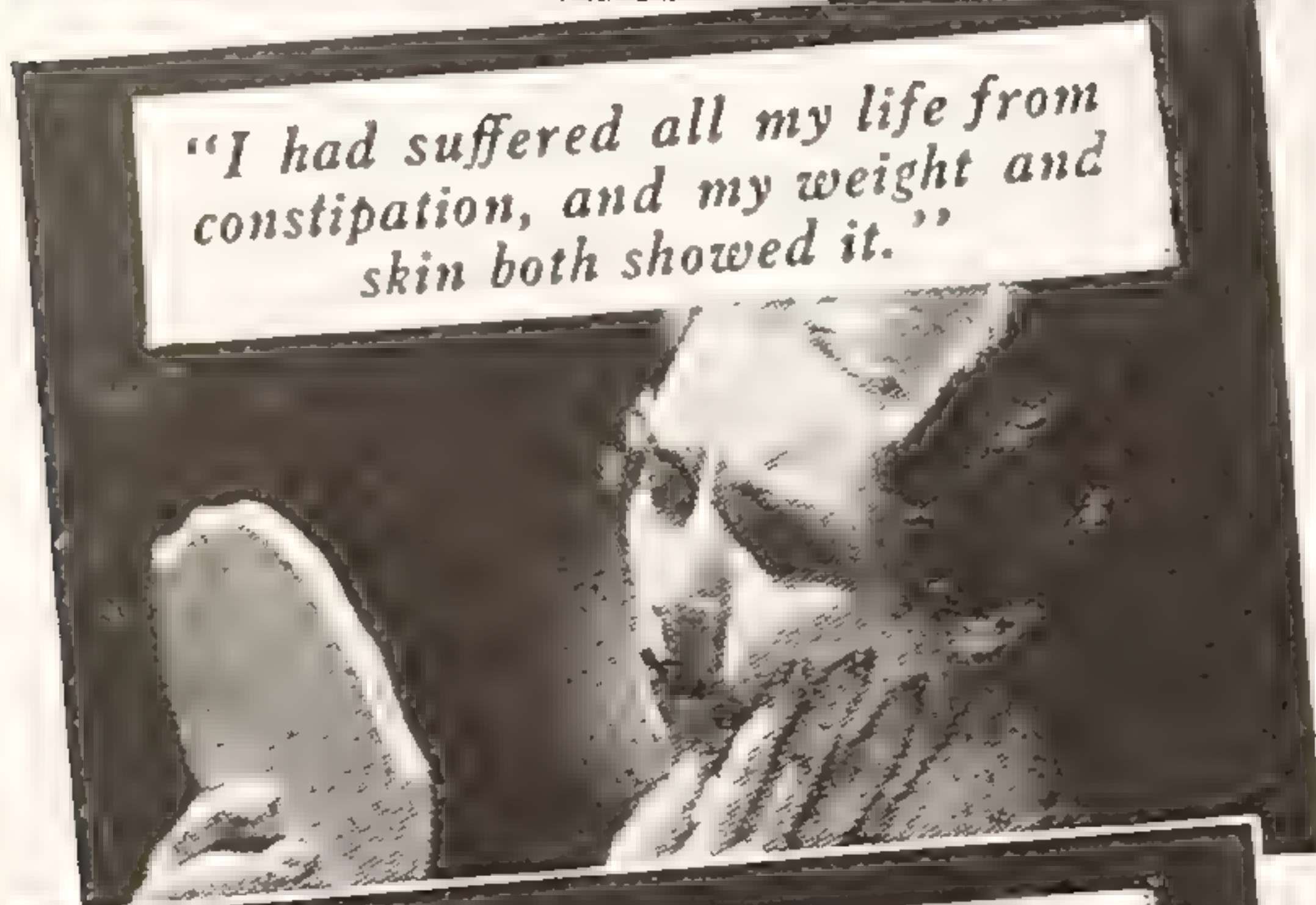
This advertisement is based on an actual experience reported in an unsolicited letter. Subscribed and sworn to before me.

Ernest G. Pettibish  
NOTARY PUBLIC

"I had suffered all my life from constipation, and my weight and skin both showed it."

"I tried everything imaginable without relief. Then I discovered Yeast Foam Tablets."

"Now thanks to Yeast Foam Tablets, I have lots of pep—and my skin's like a baby's."



**R**EAL FACTS—not claims—make up the true experience told above. For this intimate letter is one sufferer's actual story, taken from just one of the hundreds of voluntary reports telling how this pleasant, palatable yeast brought welcome relief after years of failure with other remedies.

You, like these hundreds, can end slavery to cathartics with Yeast Foam Tablets. There's no irritation, no violent flushing. A food rich in needed tonic elements, Yeast Foam Tablets strengthen the digestive system naturally and stimulate sluggish intestines to normal healthy action. Constipation headaches and other symptoms go—your skin glows, pep returns, and you feel the surging energy of health again.



Ask your druggist for Yeast Foam Tablets today. And accept no substitute. Send for Free Sample.

NORTHWESTERN YEAST CO.,  
1750 N. Ashland Ave., Chicago, Ill.

Please send free introductory package of Yeast Foam Tablets. F.G. 5-36

Name.....

Address.....

City.....State.....

# Hollywood After Noon

Ann Shirley (below) wears a carmel lace frock designed by Letty Lee for ritzy tea-parties. Right: Mona Barrie chooses a smart grey georgette crepe Lettie Lee model suitable for luncheon dates.





Lettie Lee, noted Film-land costume designer, presents costumes appropriate for those three distinct P.M. programs—luncheon, tea and dancing

DAME Fashion is particularly feminine this spring!

This is according to Lettie Lee, famous Hollywood costume designer, whose gowns are worn by many a star.

"Femininity, spelled with a capital 'F.' has come into its own!" she declares. "Frills and furbelows are here in a big way.

"However, never forget one thing," she adds—this: "*Don't overdo this business of being feminine!*"

It is better, she thinks, to be a little too simply than a little too fancily dressed!



This Lettie Lee Dancing frock, worn by Joan Marsh, embraces the new vogue for white, also for frills

Now.. a Lovelier way to avoid  
*Offending!*



You are so  
*Fragrantly Dainty*

when you bathe with this lovely scented soap!

FIRST it brings sweet cleanliness . . . this exquisite Cashmere Bouquet Soap! Its rich, deep-cleansing lather leaves no chance of unpleasant body odor.

Then, its lovely, flower-like perfume lends you added glamour. It lingers about you long after your bath . . . gives you the *fragrant daintiness* men find so adorable.

Use this pure, creamy-white soap for your complexion, too. Its generous lather is so gentle and caressing. Yet it goes down into each pore and removes every bit of dirt and cosmetics . . . keeps your skin radiantly clear, alluringly smooth.

And now Cashmere Bouquet costs only 10¢ a cake. The same long-lasting soap

which for generations, has been 25¢. Exactly the same size cake, scented with the same delicate blend of 17 costly perfumes.

Cashmere Bouquet Soap is sold at all drug, department and 10¢ stores.

NOW ONLY 10¢ the former 25¢ size



BATHE WITH

*Cashmere Bouquet*

THE LOVELIER WAY TO AVOID OFFENDING





**This story**  
will interest  
many Men and Women



**N**OT long ago I was like some friends I have...low in spirits...run-down...out of sorts...tired easily and looked terrible. I knew I had no serious organic trouble so I reasoned sensibly...as my experience has since proven...that work, worry, colds and whatnot had just worn me down.

I had been listening to the S.S.S. Radio Program and began to wonder if my trouble was not lowered strength in my blood... I started a course of S.S.S. Tonic Treatment...at the end of ten days I noticed a change...I followed directions faithfully...a tablespoonful before each meal.

The color began to come back to my skin...I felt better...I did not tire easily and soon I felt that those red-blood-cells were back to so-called fighting strength.

The confidence mother has always had in S.S.S....which is still her stand-by when she feels run-down...convinced me I ought to try this Treatment...it is great to feel strong again and like my old self.

Much more could be said...a trial will thoroughly convince you that this way, in the absence of any organic trouble, will start you on the road to feeling like yourself again. You should soon enjoy again the satisfaction of appetizing food...sound sleep...steady nerves...a good complexion...and renewed strength.

There is no guess work in the S.S.S. Tonic Treatment...decades of popular acceptance and enthusiastic words of praise by users themselves speak even louder than the scientific appraisal of the progressively improved S.S.S. product which has caused millions to say to their friends—



**Makes you  
feel like  
yourself  
again**



© S.S.S. Co.

# Join Our *Knitting* *Contest* Now



June Travis, leading feminine player in *Ceiling Zero*, wears a smart street ensemble of hand-knitted spring wool. The skirt and cape are in dark blue and the sporty pull-over sweater is a delicate shade of powder blue

Kay Linaker, Warner Brothers featured player (above) chooses a two piece hand-knitted outfit stressing the popular waffle-weave

It is not too late to enter MOVIE CLASSIC'S great knitting contest and win a free trip to Hollywood.... a whirlwind, exciting vacation in the Cinema Capital where the editors of MOVIE CLASSIC and the stars of the great Warner Brothers-First National Studios will be your hosts



# Win a Free Trip to Hollywood!

THIS is your last opportunity to enter MOVIE CLASSIC'S most unusual contest.

By following a few simple knitting instructions, you can dress like a star. And, at the same time, you can win an absolutely free trip to Hollywood.

MOVIE CLASSIC—in conjunction with MOTION PICTURE Magazine, Warner Brothers-First National Pictures and the manufacturers of Fleisher, Bear Brand and Bucilla yarns—gives you this remarkable chance of a lifetime.

All that you have to do to be eligible for a free trip to the movie capital is to knit, *for yourself*, one of the many attractive dresses modeled by a Warner Brothers-First National star. You will find three of these dresses illustrated on page fifty-one of this issue—and from any store selling Fleisher, Bear Brand or Bucilla yarns, you can obtain the MOTION PICTURE-MOVIE CLASSIC Knitting Instruction Book, which contains full instructions for knitting these and many other attractive dresses.

The prizes and rules are listed below.

## THE PRIZES

The sponsors of this great nationwide knitting contest offer these fourteen valuable prizes: (1) One railroad trip, with all expenses paid, to Hollywood and return; (2) one airplane trip from New York to Hollywood, or Hollywood to New York, value \$288; (3) Mendoza beaver coat value \$100; (4) Tavanne wrist watch, value \$100; (5) one year's supply of shoes (A. C. Lawrence), value \$75; (6) one hand-hooked rug (Fleisher), value \$75; (7) one hand-made Afghan (Bernhard-Ulmann Co.), value \$75; (8) and (9) one year's supply of Mojud Clari-phane silk stockings—each supply valued at \$54; (10) one year's supply of Lenthieric Perfume and Cosmetics, value \$50.70; (11) evening ensemble of Coro Pearls (Cohn and Rosenberg) consisting of necklace and bracelet to match, value \$50; (12) one year's supply of Maiden Form brassieres and girdles, value \$50; (13) one Gruen wrist watch, value \$50; (14) one year's supply of Corday perfume (Voyage à Paris), value \$32.50.

## THE RULES

1. To compete in this contest, you may knit any garment pictured on the opposite page or in the MOTION PICTURE-MOVIE CLASSIC Knitting Instruction Book.
2. This instruction book may be obtained in any department store selling Fleisher, Bear Brand or Bucilla yarns. The price of the book is 25c.
3. The contest opens February 1, 1936, and closes May 1, 1936.
4. The garment that you knit will be your entry in the contest—and it will be judged solely for quality and workmanship, by the nationally famous women named below.
5. The prizes will be as listed at left.
6. At any time between April 1 and May 1, 1936, wrap your entry carefully and mail it parcel post, insured, to Knitting Contest Editor, 20-22 Greene St., New York City, enclosing stamps for its return to you by parcel post, insured. Every dress will be returned. The sponsors of this contest will not be held liable in case of loss or damage to the garment submitted, but will take every reasonable precaution to return it safely.
7. All entries must be accompanied by all the bands from Fleisher, Bear Brand or Bucilla yarns used in knitting your garment, or by facsimiles of the bands.
8. Before sending your garment as an entry in the contest, you must reserve space for it by mailing the application blank (or facsimile) printed below. This does not obligate you to send a garment later. It merely reserves space for your garment, if you do send one.
9. In case of ties, duplicate prizes will be awarded.
10. Among the judges are: Mrs. James Roosevelt, the President's mother, Grand Duchess Marie, Tobé, fashion authority, Miss Winifred Ovitte, fashion authority, and Mrs. William W. Hoppin, society leader. Their decision will be final.
11. This contest is open to everyone except employees, or relatives of employees, of Motion Picture Publications, Inc., Fawcett Publications, Inc., Warner Brothers-First National Pictures, and the manufacturers of Fleisher, Bear Brand and Bucilla yarns.

## Application Blank

Knitting Contest Editor  
20-22 Greene Street  
New York City

I would like you to know that your knitting contest interests me and that I am likely to submit an entry. In case I do, I wish you would reserve space for my entry—putting me under no obligation in any way, whether I try for a trip to Hollywood or not.

Name .....

Street .....

City .....



PHIL REGAN and  
EVALYN KNAPP in  
"LAUGHING IRISH EYES,"  
a REPUBLIC PICTURE

# SPARKLING EYES ... *an invitation to* ROMANCE!



SPARKLING, LAUGHING EYES ... eyes that say more than words can ever express ... are the eyes that fascinate men, that invite romance.

Now, every girl can have eyes that sparkle ... eyes that radiate life and beauty. Just a touch of WINX Mascara to the lashes and instantly they appear darker, longer, and more lustrous. It works wonders—brings out the natural beauty and charm of your eyes—enlivens your whole appearance.

Once you try WINX you readily understand why so many smart, well-groomed women use WINX regularly for both daytime and evening make-up. You will like the way its emollient oils keep your lashes luxuriantly soft at all times.

WINX Mascara is offered in four colors—black, brown, blue, and green—and in three convenient forms—the *new* Creamy WINX (which is gaining in popularity every day), and the old favorites, Cake WINX and Liquid WINX. All are harmless, smudge-proof, water-proof, non-smarting, and easy to apply.

Your local drug and department stores carry WINX Mascara in the economical large size. You can also obtain the complete line of WINX Eye Beautifiers in *Introductory Sizes* at all 10¢ stores.

# WINX

## Eye Beautifiers



STYLED  
BY  
HICKORY

"Princess Chic"  
LASTEX FOUNDATION

Double Support  
where it is  
needed most

Now you can enjoy the thrill of a beautifully moulded silhouette in the comfort found only in two-way stretch Lastex.

By its clever *double knitted* panel "Princess Chic" gives *double support* where it's needed most: in front, in back and at sides. Controls and shapes naturally, without even the suggestion of a bulge to mar the smooth fashion-right lines you are seeking. Lace brassiere is uplift and flattering.

The "Princess Chic" Foundation illustrated \$4. With satin Lastex and lace brassiere \$3.50. Girdles are \$2 and \$2.50. Shaped Panties \$2.50

You should find "Princess Chic" and other beautiful Foundations, Girdles and Brassieres Styled by Hickory at your favorite Corset Department. If not—write for FREE descriptive brochure. Address 1143 West Congress St., Chicago, Illinois

A. STEIN & COMPANY • CHICAGO • NEW YORK

# The Show Window

Unbiased reviews of the latest and most important screen offerings

## EXCEPTIONAL

THE COUNTRY DOCTOR—a down-to-earth, beautifully handled drama which will appeal to every audience and long be remembered as a screen masterpiece. The Dionne quintuplets, as lovable as they are famous, fully justify the vast amount of money spent to use them in the picture. But do not consider this a film merely intended to exploit the quints, for they are of secondary importance to the well-developed, exceedingly human story. Jean Hersholt, in the title role, gives a flawless performance. June Lang and Michael Whalen are satisfactory as the lovers. Slim Summerville, John Qualen, Aileen Carlyle and George Chandler head the remarkably capable supporting cast. *Twentieth Century-Fox.*

THE GREAT ZIEGFELD—Based on the dramatic life of America's greatest showman, this truly remarkable picture is undoubtedly one of the outstanding screen offerings of this or any other year. And it is entertainment supreme, for it captures the spirit of the gay, swirling, pleasure mad life along Broadway and the glamour and excitement of "show business." William Powell, in the title role, gives an amazing performance, the best of his career. Luise Rainer, as Anna Held, and Myrna Loy, as Billie Burke share acting honors. From every standpoint, this is the screen at its best, offering comedy, pathos and drama. *Metro-Goldwyn-Mayer.*

LITTLE LORD FAUNTLEROY—a triumph for everyone concerned, particularly for Freddie Bartholomew, who sets a new standard for juvenile actors; for C. Aubrey Smith, as the boy's irascible grandfather; and for Dolores Costello, whose "come-back" performance as Lord Fauntleroy's mother is the best in her entire career. Any prejudice which may have been created by our American use of "Lord Fauntleroy" to describe a sissified boy, will find no fodder in this masterly production. Little Lord Fauntleroy is a normal, lovable kid and his adventures provide moving drama and hilarious comedy. *Twentieth Century-Fox.*

TRAIL OF THE LONESOME PINE—With this grand old drama of feudal warfare in the Kentucky hills, natural color has arrived. Filmed in the pine forests of the Sierras, every scene possesses breathtaking beauty and complete color naturalness. Without its great story, this picture would be a screen event; with its tremendous drama and the superb performances of the cast, it is easily the most important production of the year. Sylvia Sidney, Fred Stone, Fred Mac Murray,



Joyce Kay, Warner Baxter and Gloria Stuart in *The Prisoner of Shark Island*



Henry Fonda and Sylvia Sydney in the natural color picture, *Trail of the Lonesome Pine*



William Powell and Luise Rainer vie for "best performance" laurels in *The Great Ziegfeld*



Henry Fonda and little Spanky McFarland head the cast and their work is brilliant. This is the one "must see" offering of the month. *Wanger-Paramount.*

## EXCELLENT

**THESE THREE**—A mature drama, based on Lillian Hellman's stage play, *The Children's Hour*. In the adaptation for the screen, all trace of censorable material has been removed and the result is consummate entertainment. Merle Oberon, Miriam Hopkins and Joel McCrea are co-starred—but the acting laurels must be awarded to two children, Bonita Granville and Marcia Mae Jones. *United Artists.*

**THE MUSIC GOES 'ROUND**—A rollicking musical, crammed with tuneful songs, clever dance routines and really hilarious comedy. Harry Richman, of New York stage fame, and Rochelle Hudson are co-starred, and Walter Connolly and Lionel Stander head the supporting cast. Recommended fare for family consumption. *Columbia.*

**LOVE BEFORE BREAKFAST**—Farce comedy of the "*It Happened One Night*" brand and very little short of that same standard. Carole Lombard has never given a better performance and Preston Foster, hitherto deprived of an opportunity to display his talent for comedy, will win a new host of fans. If you like to laugh, put this film on your "must see" list. *Universal.*

**GENTLE JULIA**—Jane Withers establishes herself as "tops" among the screen kiddies with the best performance of her career in this enchanting, whimsical page from the heart of childhood. Booth Tarkington wrote the story and the millions who have read and loved the book will find it brought to life in this picture. Tom Brown, Marsha Hunt, Jackie Searl and Jackie Hughes highlight the excellent supporting cast. *Twentieth Century-Fox.*

**THREE GODFATHERS**—Frankly intended as a "Class B" picture, this western drama relating the story of three desperadoes who face certain death to save the life of a baby, surprised even its producers by emerging as "Class A" fare which will appeal to every audience. Lewis Stone, Chester Morris and Walter Brennan head the cast and contribute sterling work. *Metro-Goldwyn-Mayer.*

**THE PRISONER OF SHARK ISLAND**—Grim, realistic drama, based on the true life story of Dr. Mudd, who for unknowingly aiding the assassin of Abraham Lincoln, was entombed in the notorious federal prison on "Shark Island." If you are easily affected by scenes of cruelty, you will be revolted by this picture. But, see it in spite of that, for, thanks to the great work of director and cast, it is an artistic masterpiece. Warner Baxter, the star, has never been so effective. Gloria Stuart, Claude Gillingwater, Arthur Byron, John Carradine and Harry Carey are outstanding in important roles. *Twentieth Century-Fox.*

**FOLLOW THE FLEET**—A new Fred Astaire-Ginger Rogers song and dance festival—not their best, but grand entertainment, nevertheless. In this one, Astaire proves himself as good a comedian as he is a dancer, and Ginger Rogers proves herself as good a dancer as she is a comedienne. Harriet Hilliard, a newcomer from radio, comes within an ace of stealing top honor with her beauty and singing. Credit Randolph Scott with his best performance to date. *RKO-Radio Pictures.*

# WHICH IS YOUR LUCKY NUMBER?



## You May Think It is No. 1 When It Really is No. 3; Or No. 2 Rather than No. 4

**The Wrong Shade of Face Powder Will Make You Look Years Older Than You Really Are!**

BY *Lady Esther*

Are you using the right shade of face powder for you?

That sounds like a rather needless question, doesn't it? For there is nothing a woman selects more confidently than her color of face powder. Yet, it is an actual fact, as artists and make-up experts will tell you, that many women use altogether the wrong shade of face powder.

The shade they so fondly believe makes them look their youngest and most attractive does just the opposite and makes them look years older than they really are!

Brunettes think that because they are brunettes they should use a dark shade. Blondes think they should use a light shade. Titians think they should use something else.

### Choose by Trying

The fact is, you shouldn't choose a face powder shade according to your "type" or coloring, but according to which one is the *most becoming* for you. After all, a brunette may have a very fair skin while a blonde may have a dark or olive skin or any shade between. The only way to tell, therefore, is to try all five shades which, experts agree, accommodate all colorings.

So fundamentally sound is this principle that I want you to prove it to yourself at my expense. I will therefore send you all five shades of my Lady Esther Face Powder free of charge and obligation. When you get the five shades, try all five on. Don't think that your choice must be confined to any one or two shades. As I say, try on all five. Maybe the very shade you think least suited to you is really your most becoming, your most flattering.

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# EYE MAKE-UP

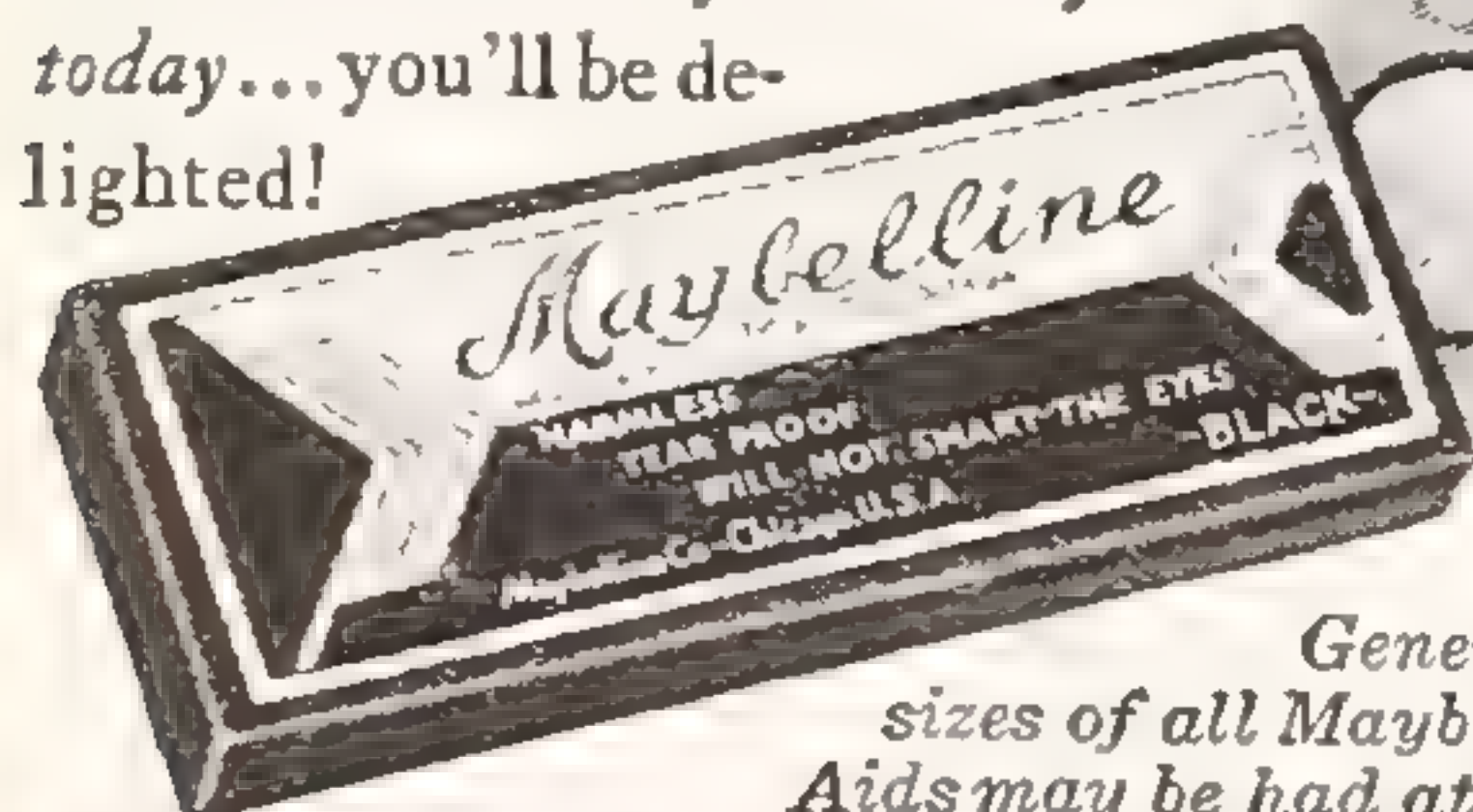
done in  
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EYEBROW PENCIL...EYELASH TONIC CREAM  
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# The Show Window

**WIFE VERSUS SECRETARY**—Despite its sensational title, this clever comedy drama, co-starring Clark Gable, Jean Harlow and Myrna Loy, hasn't an objectionable scene or line of dialogue. The plot, hinging on a wife's natural resentment of a too-attractive secretary, builds to a smashing climax. The three principals are at their best. *Metro-Goldwyn-Mayer.*

**DESIRE**—Marlene Dietrich and Gary Cooper, co-starred in this sexy story of a jewel-thief who gives up her trade for love, dwarf the story with brilliant performances. Dietrich, in particular, shows vast improvement. She is less languidly decorative than usual and handles both her dramatic and her humorous scenes with great skill. This picture cannot be recommended for children, but it will please sophisticated adult audiences. *Paramount.*

## GOOD

**GIVE US THIS NIGHT**—Overloaded with operatic arias and handicapped by a creaky plot, this musical drama, co-starring Gladys Swarthout and Jan Kiepura, is a distinct disappointment, which can be recommended only for confirmed music lovers. Gladys Swarthout deserves a better vehicle. *Paramount.*

**HELL-SHIP MORGAN**—Red-blooded, he-man drama with the tuna fishing industry as a colorful background. Ann Sothorn, George Bancroft and Victor Jory are excellent, the story is convincing if melodramatic and the picture, as a whole, is one of the best of its type. *Columbia.*

**THE HOUSE OF 1000 CANDLES**—Despite a weak story, this drama of international intrigue and espionage, is better than average entertainment. Phillips Holmes, Mae Clarke, Irving Pichel and Rosita Moreno have the principal roles. *Republic.*

**THE VOICE OF BUGLE ANN**—Lionel Barrymore and Eric Linden, the co-stars of *Ah, Wilderness*, are teamed again in this down-to-earth, homey little drama. Unpretentious, but always entertaining, it tells of a man's love for a dog and his resentment when the dog is killed. Laid against a background of the rural South, the picture possesses great charm. Both Barrymore and Lindin are excellent and Maureen O'Sullivan contributes a nice bit of work. *Metro-Goldwyn-Mayer.*

**THE WALKING DEAD**—Again Boris Karloff stars in a horror-film, this time in the role of a man unjustly executed for murder, whose spirit returns to exact vengeance. Those with an appetite for grisly chills will acclaim this picture, despite the many confusions of its plot. *Warner Brothers.*

**BOULDER DAM**—Loaded with spectacular scenes and deftly balancing clever humor against heavy drama, this picture, with its colorful background and capable cast, has great entertainment value. Patricia Ellis, Ross Alexander and Lyle Talbot have the leading roles. It is interesting to note that many of the scenes show actual construction work on the great Boulder Dam project. *Warner Brothers.*

**YOU MAY BE NEXT**—A well contrived thriller, crammed with suspense, and offering a novel plot which hinges on the scheme



Marlene Dietrich and John Halliday in *Desire*. Gary Cooper is co-starred in the picture.



Dolores Costello and Freddie Bartholomew as mother and son in *Little Lord Fauntleroy*



Ginger Rogers and Fred Astaire in their latest song and dance-fest, *Follow the Fleet*



Merle Oberon and Joel McCrea are co-starred with Miriam Hopkins in United Artists' *These Three*



of racketeers to extort money from radio broadcasters. Lloyd Nolan, Ann Sothern, Douglas Dumbrille, John Arledge and Berton Churchill head the cast. *Columbia*.

**DESERT GOLD**—For the third time Zane Grey's thriller reaches the screen and this time it emerges as an exceptionally good western—a picture which, in many theatres, will prove a more popular offering than the more sophisticated "supers." Buster Crabbe, Robert Cummings, Tom Keene and Marsha Hunt head the cast. *Paramount*.

**THE LEATHERNECKS HAVE LANDED**—Lew Ayres returns to the screen in this unusually entertaining melodrama of the U.S. Marine Corps. A good story, laid in war-torn China, good direction and excellent performances by Lew Ayres, Isabel Jewell and Jimmy Ellison lift this picture above its intended class. *Republic*.

**HER MASTER'S VOICE**—Edward Everett Horton, Peggy Conklin and Laura Hope Crews in a delightful domestic comedy that without striving for effects provokes a steady barrage of chuckles. The story hinges on the efforts of a meddlesome relative to break up a happy marriage. Peggy Conklin has great screen possibilities. *Paramount*.

**PREVIEW MURDER MYSTERY**—With the motion picture studio as background and professional pealousy as the motivation, this novel "whodunit" thriller is top-notch entertainment. Particularly interesting are the scenes which show a picture company at work in a modern studio. Reginald Denny, Frances Drake, Gail Patrick, Rod La Rocque and Conway Tearle head the cast. *Paramount*.

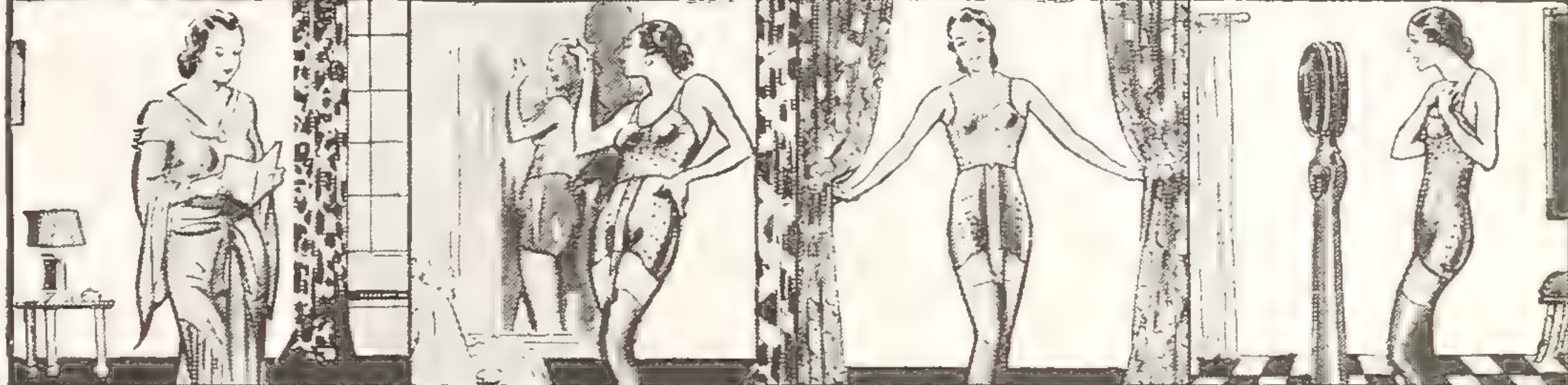
**SNOWED UNDER**—Smart and sometimes hilarious comedy, brilliantly played by George Brent, Genevieve Tobin, Frank McHugh, Glenda Farrell, Patricia Ellis and Porter Hall. The story hinges on the complications of a much-divorced author "snowed under" by his alimony bills. *Warner Brothers*.

## FAIR

**MESSAGE TO GARCIA**—Rather unbelievable melodrama which hinges on the efforts of an American officer during the Spanish-American war to deliver a message from the President of the United States to the Cuban forces. John Boles, Barbara Stanwyck and Wallace Beery labor tirelessly to make their roles convincing but the story's flaws, creaky dialogue and ineffective backgrounds combine to form a grievous handicap. *Twentieth Century-Fox*.

**ROAD GANG**—Morbid, grim and depressing, this picture is really a preachment thinly disguised as entertainment. It attempts to condemn prison conditions by showing scenes of unwarranted brutality and torture, and, in doing so, exaggerates too obviously. Donald Woods, Kay Linaker, Carlyle Moore, Jr., and Henry O'Neill head the cast. *Warner Brothers*.

**I'LL NAME THE MURDERER**—Another "whodunit," this time offering a newspaper columnist as the one-man detective force who solves an un-solvable murder mystery and brings a big-shot gangster to justice. Marion Shilling, Ralph Forbes and Malcolm McGregor are featured. *Puritan*.



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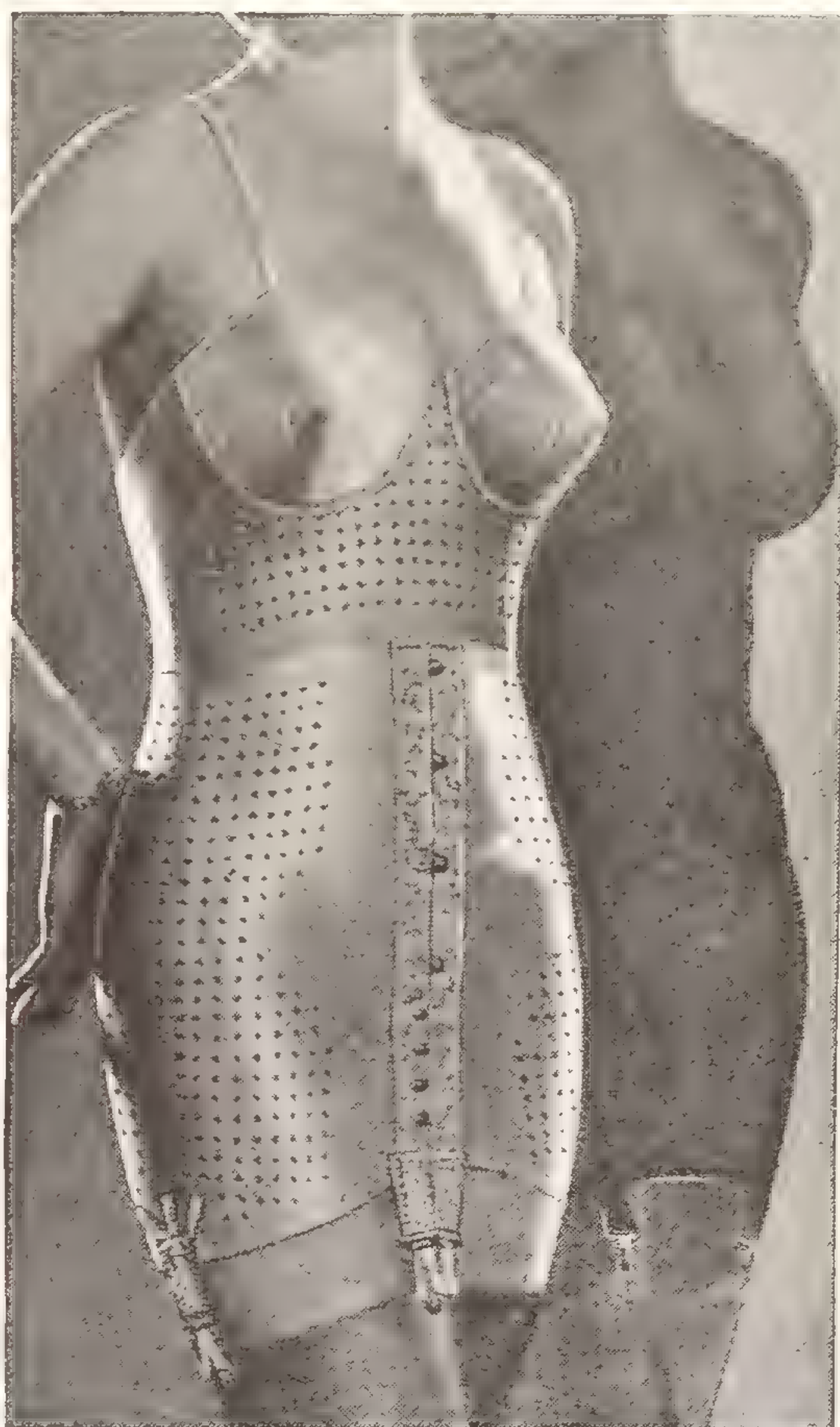
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"Wally" (Viva Villa!)  
Beery's lovable villainy  
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**BEERY • STANWYCK**

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## **A MESSAGE *to* GARCIA**

with

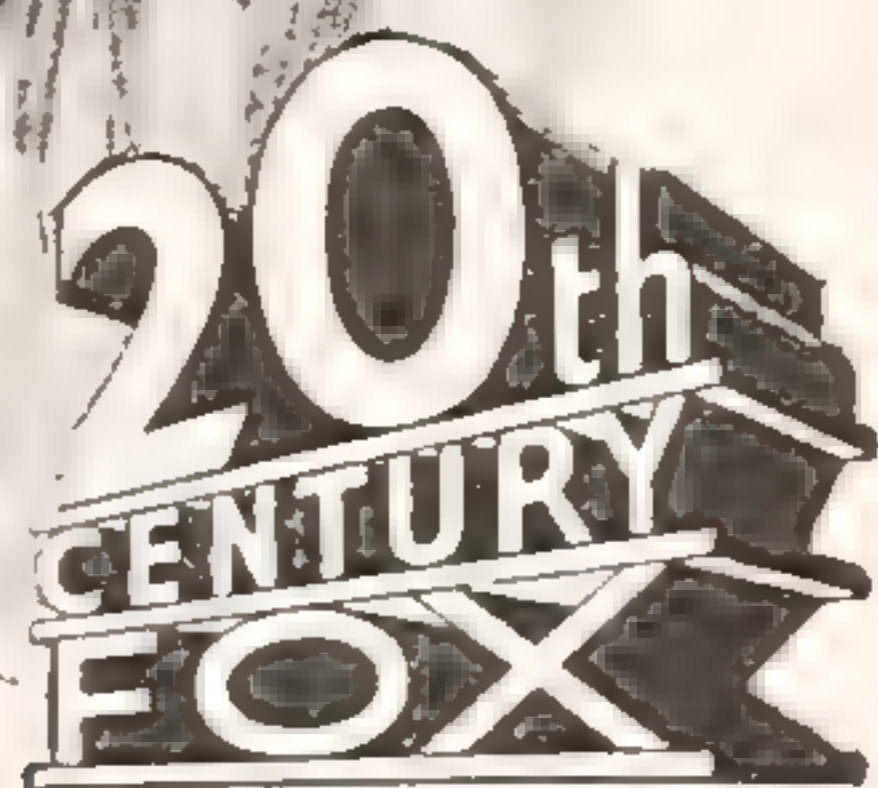
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May

# MOVIE CLASSIC



## Carole Lombard

As modern as the imagined future, as glamorous as the romantic past, Carole Lombard has won a secure place among the really great personalities of the screen. She is to be seen currently in *Love Before Breakfast*, a rollicking marriage farce ideally suited to her talent.





# In Quest



*Illustrated by Jay Sweet*

*Beginning Errol Flynn's Dramatic Life*



# of Romance!

by  
William Ulman, Jr.



Story



**T**HE BIG stoker spat out a tooth. "I'm coming back and kill you!" he swore through pulped lips.

"Very well, old boy," calmly answered the young Irishman. "I shall be here for twenty-four hours. Drop in any time."

Heavy laughter greeted this from the men standing at the bar. Even the kanaka waiter who was picking up fallen tables grinned. The big stoker glared about him viciously and lurched through the bamboo doors, a stream of ugly profanity mixing with the blood that trickled from his mouth.

A glossy Alsatian shepherd dog crept from behind the bar and slipped his head affectionately on the Irishman's knee. The rubicund publican, whose eyes had seen things that belied his jovial face, swept a cloth over the bar before speaking with measured words.

"Nice hound you got there, younker!"

"Greedy devil," commented the boy comfortably.

"Think he's worth gettin' killed over?"

"I sha'n't be killed," came the positive answer. His humorous blue eyes were cold as a winter sky as he looked straight at the bland purveyor of beer and rum. The latter shrugged eloquently and moved off to answer an insistent clamor for a pint of stout.

A bearded gentleman in a tropical helmet smiled and crossed negligently to the boy's table. With the faintest suggestion of a bow he spoke.

"My name's Biennsen. Just out from the bush—rock tapping up Sepik way."

"I'm Errol Flynn."

They shook hands. "Glad to meet you, Flynn. Tomorrow might have been too late," he added significantly.

Flynn snorted, grinned, "What should I say? 'Te moritamus salutamus', isn't it?"

"You look a bit young for the salute of death, lad. Why not come up country with me? I'm leaving when the moon comes up. Fewer mosquitoes."

Six-foot-two of tempered bone and muscle snapped erect. "Sorry," he snapped, "I've an engagement with a gentleman here in Rabaul sometime tomorrow. I intend to keep it!"

"Right you are! But be careful—he'll have eight inches of steel slung between his shoulder blades when he comes back."

"I should imagine he'll need it." The reply was matter of fact as the eighteen-year-old son of the Clan Flynn of Dungannon strode from the bar.

"Healthy young animal!" This from Dr. Biennsen to no one in particular.

"Won't be so bloody 'ealthy this time tomorrow," was the bar-keep's gloomy prophecy. "An' all because the dirty swine kicked 'is lousy 'ound," he added wonderingly.

Outside, an appreciable amount of Flynn's confidence ebbed away. Not that he was worried about a fight with any man living, but this was his first night in Papua. And he was broke. The cool, sago-barked inn and white-netted beds were not for him. He was on his own—and "his own" was on the beach, in the parlance of men "down-under." The beauty of palm fronds etched against the Southern sky, brilliant even at night, the drowsy murmur



of the phosphorescent surf, the seductive perfume of the D'Alberti flower, all these held no charm for him as he made his way to the white sand in search of a place to sleep comparatively free of snakes. After all, he was only eighteen and far from home.

● He'd landed in Papua—New Britain, to be exact—only that afternoon after having worked his way up on the packet from Sydney. He wasn't bothered about his family. He'd left a note for his mother, and his father was far down the Australian coast heading a zoological expedition. By the time he got back young Errol hoped to be well established for himself in the Islands. Such is valor of eighteen!

As he threw himself wearily on the warm sand, he grinned, his meteoric spirits on the rise again. An amusing thought had just struck him. He remembered his last talk with the principal of the school in Sydney. They had disagreed on the subject of what a young man should do in the lustrous tropical nights.

"Study!" said the acid little man.

"With all these beautiful ladies about, Sir?"

"You're too young for that sort of thing!" snapped the principal.

"Too young, is it, Sir?" His appraising eyes swept over the dried frame of the pedagogue. "Well, now, and here I've been thinking that it is when he's too old that a man stays in with his books and hearth all comfortable and—"

"Young man, you're—you're dismissed! Get out! Leave this office at once, d'you hear?"

Flynn backed to the door, smiling broadly. "Ah, the wonder of it!" he murmured softly as he watched the wizened man shake with impotent rage, "The very wonder of it! Such a big voice to come from such a little man!"

Errol chuckled on the beach of Papua, gave his pup an affectionate shove and muttered sleepily, "An' let that be a lesson to you, my fine furred friend. See to it that you avoid the lady dogs of the native villages, or the tropics'll get y' if y' don't watch out!"

And the hound growled happily at the very thought of it, and his master slept dreamlessly beneath the South Sea moon.

The sun woke him in the early dawn of the tropics. He yawned prodigiously, stripped, raced across the white coral sand and dove into the creaming surf. If he'd met a shark that morning, he'd have pushed it aside with a laugh or taken a bite out of it, he felt so good. The sun and wind dried him as he plucked his breakfast from a heavily laden paupau tree. The people of the town thought him daft as he strode toward the pub, smiling broadly with the joy of life and merrily saluting people he'd never seen before.

All that day he sat outside the pub in a crackling good humor, quite unconscious of the fact that he was being carefully watched by a bushy-haired native. It was late in the afternoon before

the beetle-browed stoker appeared from the direction of the beach, this time with three pals, each as big and ugly as himself. Flynn's eyes chilled as he rose—and, again, he was quite unconscious of the fact that the native who had been carving a paddle handle all day nearby had miraculously disappeared into the brush.

As the men from the ship came up others poured out of the pub, anxious to see the sport. Wagers were placed—with the odds against Flynn. Only the bar-keeper tried to inter-



Errol Flynn, adventurer, athlete, and South Seas vagabond, has by virtue of one great motion picture, *Captain Blood*, established himself as a screen personality of tremendous importance

vene. After all, he'd had trouble with the constabulary before and wanted no more of it. But he was ruthlessly brushed aside. As the four ship-mates faced Flynn it became increasingly clear that if he was lucky enough to take care of the first there'd be another—and another—and another. It looked like murder and the odds dropped still further, despite the fact that Flynn coolly stood his ground.

● Suddenly from nowhere there appeared Dr. Biensen and a party of his bushy-haired native boys, not one of whom but was a reformed head-hunter from the interior. As they took



their stations around the clearing, obviously eager, the kindly Doctor stepped forward.

"Hope you don't mind, Mr. Flynn. Just dropped by in the interests of good sportsmanship."

One of the stoker's pals stepped forward angrily. "Say! 'Oo the hell do you think you are?" He stopped abruptly, a vague look in his eyes as he felt the sudden prick of a spear at the small of his back. It was one of the Doctor's "boys." The boy smiled happily, "You savvy kai-kai man?"

"What the 'ell does he mean?" swore the unhappy man.

"Kai-kai man," answered Errol, "is a man-eater. He's trying to tell you

that he used to be a cannibal. They had them hereabouts, you know."

"So! So!" chattered the spear-boy, enthusiastically, "Me kai-kai man! You savvy?"

"Oh," replied the stoker's pal as he edged away.

"Before I whip you again, laddy," said Errol turning back to the stoker, "I want to warn you that last year I had the privilege of representing England on the Olympic boxing team. . . ." He stuck out his hand impulsively, "How about calling it off?"

The stoker, instead of answering, snarled and let one fly. Errol caught the wrist dextrously, twisted it and slipped a hand over the stoker's shoulder, deftly extracted an evil-looking sailor's knife, tossed it aside and squared away. He was as merciful as he could be under the circumstances. The fight was short—four blows, to be precise—and Errol carried the fallen man into the bar for a drink.

An hour later they were buddies and the stoker was roaring that "his pal" was the best damn' fighter in the Islands. He clinched his argument with a belligerent scowl and question, "He mus' be! Di'n't he lick me?"

After that Errol took to hanging around the beach in search of any way at all to earn a few shillings—and shillings are hard to find in the Island. His chief pastime was in bartering with the natives on the beach. During that whole period he made but one friend—Biensen. It was through the efforts of the kindly geologist that word was gotten to Errol's family about the true state of affairs. The boy was far too proud to accept—or [Continued on page 89]



# Stop!

## Don't Lose Your Temper

Merle Oberon, who prided herself on being a spit-fire, tells how she discovered the value of determined self-control

By MARIAN RHEA

THEY WERE rehearsing, after school, for the Class Play—event of events—at the smart finishing school in Calcutta, India, where the young and lovely Briton, Estelle Merle O'Brien Thompson rounded out her education. Rather, they had been rehearsing. They were now in the assembly room, deserted except for members of the cast.

Outside, it was warm spring and the afternoon sun painted a golden sheen on the palms along the drive way. The fragrance of exotic blooms swept through the open windows . . . Calcutta is heavenly in early spring.

Still, the day's charm was rebuffed by the scene on the assembly room stage. All was *not* well with the Class Play. The rehearsal had stopped. The star was displaying temper, or temperament was what she called it, perhaps. A little cluster of students with manuscripts in their hands stood by, frightened and embarrassed. They play director pushed back her hair from a damp forehead with a gesture that bespoke exasperation and hurt as well.

The star stamped her foot. She was

Merle Oberon's current picture, *These Three*, is a screen adaptation of the stage play, *The Children's Hour*, which rocked New York with its daring theme. If Dame Rumor is to be credited, Samuel Goldwyn paid \$100,000 for the screen rights—and that in the teeth of Hollywood's belief that the story would run afoul of censorship. As usual Goldwyn scored a triumph, for the picture is censor-proof and yet it loses none of the dramatic punch which distinguished the play.

Merle Oberon, unknown only two years ago, has had a sensational rise to screen fame, and at this writing, is one of three nominees for the Motion Picture Academy award—Hollywood's own tribute to artistry. She was born on the island of Tasmania, educated in India, and played her first important screen rôle in the English picture, *Henry the Eighth*.

lovely to look at, but there was no loveliness in her grey-green eyes. She was mad—mad clear through.

"I shan't do it that way!" she cried. "You are wrong! You all are wrong!" And then, as no one answered her, she staged her climax:

"I don't want to be in this old play, anyway!"

The teacher-director's voice was quiet as she answered: "Very well, then, Merle. You may withdraw. Give me your manuscript."

That was that. The young rebel thrust her manuscript into the other's hands and ran down the stage steps, her high heels beating a tattoo of angry protest. A door slammed . . . and they resumed rehearsal of the Class Play with another leading lady.

"And so," Merle Oberon (Estelle

Merle Oberon, who is now to be seen co-starred with Miriam Hopkins and Joel McCrea in *These Three*, has skyrocketed to stardom since she learned the folly of giving away to sudden anger

Merle O'Brien Thompson that was) told me, recalling that turbulent scene on the other side of the world, "the night of the play I sat in the audience and watched another girl triumph in the rôle I had thrown away. I had wanted terribly to be in that play, and then, in a fit of temper, I had lost the opportunity. I was sick with remorse. After it was all over, I went home and cried myself to sleep. All because I had allowed myself the brief, doubtful luxury of flying into a tantrum. . . ."

This reminiscence of Samuel Goldwyn's famous star, soon to be seen in *These Three*, Goldwyn's latest picture, came one day when she and I were having lunch at the Beverly Hills Brown Derby. We had been talking about temper and temperament. Merle said she didn't see much difference between the two.

"To me," she declared, "temperament is too often merely a fancy name for temper—and as for temper itself—" she added, thoughtfully, "well, it is probably the most futile [Continued on page 87]





# Janet Gaynor

## a Small Town Girl

Commentary by  
**JACK SMALLEY**

**J**ANET GAYNOR'S new picture, *Small Town Girl*, which she is making at Metro-Goldwyn-Mayer with Robert Taylor, serves as a reminder that Janet's consistent popularity is, in a sense, due to her keeping alive the tradition of the small town girl.

She has the charming simplicity associated with girls from those little towns most of us remember from childhood; the shadow of maples over the streets, the delectable odor of kitchens, the school where your first girl caused you to slick your hair and shine your shoes. Janet reminds you of those things, too, in her voice, which is untouched with artificial accents. She wrinkles her nose in conversation, gestures with a mobile little mouth, and her eyes sparkle with young enthusiasm.

Other details further endear her to fans whose loyalty is her precious possession—the fact that she rose from the ranks as an extra girl, wrote her own success story with hard work. She proved to a million girls that you don't have to have a flawless form and a face like a goddess to win out.

Janet is very small, weighing only a hundred pounds and standing slightly less than five feet. She is a hustling organizer when need be. Men, on meeting her, are invariably attracted. Her one marriage failed largely through lack of sympathy from her husband for her work, which means much to Janet.

Making *Small Town Girl* was, as usual in Gaynor pictures, more frolic than work. William Wellman, the harum-scarum director, added to the picnic spirit. His crew will stop at nothing to get his films through on schedule. While on location at Monterey they accomplished the impossible by carrying huge lights on their shoulders, up a rocky path, so as to save Wellman an extra day of shooting.


The location was new in picture work. The rocks, the green trees, the pounding sea, made it ideal to represent the coast of Maine.

Janet and Bob appeared to enjoy their assignment together. Whether their mutual liking may develop into an off-screen romance is one of the interesting conjectures which occupies Hollywood at the moment. Bob, it seems, is quite like the rest of us—he, too, has found Janet irresistible.



Janet Gaynor and Robert Taylor, lovers ideal in *Small Town Girl*, one of the new season's most romantic pictures. Many of the scenes were filmed on the beautiful Monterey Peninsula





# Janet Gaynor Writes an Open Letter to a Beau

One of Hollywood's most popular girls frankly presents her requirements for romance and describes her ideal mate

**D**EAR DADDY-LONG-LEGS: I'm addressing you that way because, you remember, Daddy-Long-Legs was just a shadow with whom a young girl fell in love. All she saw was his shadow on the wall, with legs absurdly long because of the way the

light fell on his figure, but she adored him!

Well, you are still just a shadow, Mr. Beau-To-Be, for I haven't met you yet. Really, that's why I'm writing you a letter—because you are quite imaginary (as yet) and you haven't the slightest notion of what sort of girl I am.

To be quite frank with you, I'm not always so sure on that score myself! I can, however, tell you about my likes and dislikes, and then you can form your own opinion of me.

First of all, my two big passions are dancing and going to the theater. So, if you don't like to dance or go to shows, I suppose your opinion of me has gone *kcr-plunk*, before I've even gotten started!

Dancing is such fun, though, with the right partner and the tingle of good music, that I'm sure you must like to dance. For that "right partner" I like a man who is tall—very tall, in fact. Head and shoulders taller than I. I'm only five feet, so it isn't a difficult requirement to be quite a lot taller than I am.

You are, I fondly hope, the type who doesn't talk at all while dancing. I like to just dance and dance, and forget everything else.

But I should really be helpful in this letter to you, and try to organize my thoughts. Suppose I start with an imaginary date with you? Let's pretend we were going out together, and I'll just write down my thoughts.

First of all, you would call me up. Say the evening or so before, so that I wouldn't be busy. There are so many things to be accomplished in picture work that sometimes it seems as if I never get a minute for myself, unless I plan ahead.

I don't, therefore, like to have people just "drop in." [Continued on page 90]





SIX YEARS ago, Jean Harlow, with *Hell's Angels* behind her as her single screen appearance; and Clark Gable, with small parts in *Painted Desert*, *Easiest Way* and *Dance, Fools, Dance* behind him, met for the first time in *The Secret Six*, an M-G-M production which starred Wallace Beery and Lewis Stone. Beginners both.

The other day I talked with them on the set of *Wife versus Secretary*.

Stars both.

We sat, the three of us, in Jean's portable dressing room on the set. Near enough to the ice palace which had been constructed for the picture to hear the band playing, the clink of skates as professional skaters engaged for the sequence described arcs and figure eights and other geometric designs on the "ice" of the rink.

Jean wore ice skates and a blue skating outfit. Clark wore ice skates and brown tweeds. They had just shot a scene in which both had taken a "brodie" and had come up laughing. They had *taken* the brodie, too. Not once but several times. Meanwhile, their stand-ins had stood comfortably to one side watching the stars seeing stars and risking bruises.

I said to Jean and Clark, "What I want to know is this—what dreams did you two dream when you were making your first picture together back in the Neolithic age? Did you dream that it would come to . . . this?"

And I indicated, comprehensively, the small de luxe dressing room, Jean's maid hovering in readiness, Clark's man proffering him a gold cigarette case, the stand-ins standing at attention—the whole luxurious frame of stardom. . . .

And before the question was out of my mouth they answered in unison, "We *didn't*!"

"Nope," said Clark, "I can answer for both of us and if I'm wrong Jean can stop me. We didn't have a dream in our heads. We didn't even think about a tomorrow but only of the day itself. We never thought about being stars. We knew that there were such animals and we admired them, respectfully, but at a distance. For never once did we think of ourselves as potential stars, or any kind of stars at all.

"When I first met Jean I thought she was a nice enough kid, but a rotten actress"

CLARK GABLE



and what they didn't



Fact is, we didn't think about it at all. While as for dreaming . . . well, dreams don't sit so well on an empty stomach."

"I still can't think of myself as a star," said Jean, "sounds silly but it's a fact that I never think of *me* as a *star*. I find myself thinking of Garbo and Dietrich and Colbert and Crawford and others as big stars, and then the thought comes, 'but *you're* a star, too'—and it doesn't ring the bell. It doesn't seem to be *real*!"

"Doesn't sound silly to me," Clark said, "because I feel the same way myself. Always have and always will."

"Clark hasn't changed one mite," Jean said, with an affectionate smile and her fellow star, "since his almost unparalleled success came to him. He's just the same today as he was that first day in *The Secret Six*. My chief recollection

of him then is the way he threw hard rolls at me in one of the scenes—and then between the scenes, 'just for fun' . . . FUN! He got realism into those rolls, believe me. He aimed 'em with deadly precision. He gets realism into falling on the ice, too, as my

By the time Jean Harlow and Clark Gable co-starred in *Red Dust*, they had recognized in one another the qualities of greatness

# Jean and Clark



"Clark Gable didn't impress me. I thought he was just another actor with a temporary job and no future..."

JEAN HARLOW

hard work I might develop into the kind of an actress I'd like to be. But of stardom, of great success, of all the glamour that went with the Garbos and the Loys I never had a thought or a dream. I just didn't place myself in their category at all. I didn't have time to dream..."

"I was thinking of my tummy," grinned Clark "and what steady jobs could mean to it!"

"But it was fun," Jean said, blue eyes wistful, almost wishful for the departed days when she and her mother shared a modest home and very modest hopes; when Clark used shoe leather instead of a new Dusenbergs for transportation.

"Well," I commented, "I have picked two honies! If you don't dream of stardom for yourselves, individually, didn't you think of it for each other?"

"Whad'd you mean?" asked Clark, blankly.

"I mean, didn't you, Clark, gaze upon the platinum blonde glory that was Jean and say to yourself, 'Here is the next big box office Glamour Girl! Here is a rising star! Here is the studio's next gift to the fans'?"

"I did NOT," retorted Clark, with the ruthless and unprettified honesty which characterizes everything he says, "I thought she was a nice kid but a rotten actress and that was as far as I went in thinking about her at all."

Jean laughed.

"And you?" I turned to her, "did you think when you looked at Clark that he was to be the biggest star sensation since Valentino? Did you know..."

"I MIGHT have been embarrassed," grinned Jean (they reminded me, the two of them, of high school kids playing Truth), "but honestly—NO! I didn't think about him at all. I mean, I thought that he was just another actor, and not such a hot one at that, with a job. I thought he was a lot of fun and I took his advice but only because I always take advice from everyone..."

"It wasn't until we made *Red Dust* together," Clark cut in, "that I realized Jean was an actress to be reckoned with, a comer, a star... she had improved so vastly by that time that even a blind man could get a [Continued on page 62]

## tell Gladys Hall!

fair limbs will doubtless bear witness tomorrow. What I mean is, we *fall*—and fall again..."

"And Jean hasn't changed either," Clark said. "In the beginning, she wouldn't have thought of allowing anyone to take the blows for her. She doesn't think today of having anyone take the falls for her..."

"No, you see in the days of *The Secret Six* we just thought, Jean and I, that we had jobs and were darned lucky to have 'em. Our only hope was that there would be another job for us when the current one was finished. We never got beyond that point..."

"At the risk of being called an Elsie Dinsmore or something," Jean broke in, "I was really thinking only of my mother then... of the sacrifices she had made, of the family opposition she faced when we came to Hollywood. I was just hoping, from hour to hour, that I would be allowed to keep on working, for her sake. Just as I would have felt if I'd been a stenographer or had any other kind of a job. I also had the hope that after a good many years and a lot of

And as the lovers in *China Seas*, hailed as two of the screen's greatest stars, their first impressions of one another were amusing



# Expose Each Other





“Ol’ Mississipp,” the darkies  
call it—and its haunting ro-  
mance has influenced the life  
and career of Irene Dunne

By WILLIAM F. FRENCH

**T**HE LITTLE GIRL had a disastrous habit of stand-  
ing on tip-toe to look down at the snow-white prow  
cutting through the dull green water—and of jumping  
up and down at the sight of long-legged water fowl scampering  
along wing dam and sand bar, or at a glimpse of a lazy catfish  
in the shallows, or at the sight of imagined wild things in the  
woods along the shore. And her slippers suffered from con-  
tact with the coils of tarred rope which cluttered the deck of  
the river steamer. But little Irene—“Missy  
Dunne”—the crew called her—didn’t care.

It was when the boat tied in at the long,  
rickety river piers that her little slippers suf-  
fered most. Then they must find toe hold so  
their owner could hang over the rail and look  
down into the funny, patched, flat-bottomed  
boats of the colored river folk, who rowed,  
sculled and poled out from shore, bayou and  
creek to moor against the big boat, rub their  
black hands over its smooth paint, and lazily  
reckon where it had come from and how fast it  
could go. They had fish to sell—though no  
passenger ever bought any—and quaint river  
songs to sing for a silver piece.

The little girl loved those songs; they haunted  
her. She often stood on the aft deck, looking  
down at the squat stern of the boat, where the  
colored crew gathered to shoot dice and relate







In *Showboat*, Irene Dunne has a rôle which she can play from her heart—for the great river dominates her childhood memories

wildly impossible river yarns. And the men learned to keep a weather eye aloft for the little white lass who threw pennies down to them, and who was always asking old Moe, and that no-count Glimp from up the dirty waters of the Red, to sing the strange river songs of which they knew only snatches. And then, at night, they would find her in some far corner of the big boat, singing the songs over and over again; trying to put them together, and adding words to make them rhyme.

They would grin, and nod knowingly, as they always did when Negro music found a white soul to haunt—and "Ol' Man River" began to flow in white veins.

The endless, silent, mysterious roll of water; the hushed music that seemed to hang always over the bosom of the great river, the soft, bright moonlight, setting silver fire to a million ripples; the black, eerie shore shadows and the mist-covered hills beyond; the dank smell of moss and marsh, cut by the pungent scent of wild blossoms—and centuries old legends—these were the spell that held the darkies in its grasp. This was "Ol' Mississippi" to them—this, and a disturbing memory of the great piles of steamship fire-wood to be passed and the bales of cotton to be stored aboard.

All this, and more, passed through nine-year-old Irene Dunne's mind as she lay in her little cabin at night, counting the throbs of the big engines below, and listening to the lash of the great paddle wheel behind. River legends and darky songs, mingled with charts and models and figures and uniforms. Gay scenes in the cabins of river boats, brightly lighted; brilliantly painted showboats with their music and jokes and stages, and strict naval discipline and polished brass—all this was Old Mississippi to her.

When she was not on one of her many trips on the boats between St. Louis and New Orleans, she was at home in Kentucky—where pictures of races between river boats, photographs of partly built ships and etchings of old vessels decorated the walls, and where boat models and boat talk was as common as cornbread.

Her grandfather was a famous designer and builder of river steamships, and her father was soon to become supervising general of river steamboats for the United States Government.

So Irene Dunne carried more than a headful of colored folk legends and a heartful of dark music through school and to the Bush Conservatory of Music in Chicago with her. She carried the romance of "Ol' Man River" in her veins. And she has never got it out—not to this day. Even now she subconsciously picks out on the piano old river melodies and darky songs that she learned in those early girlhood days.

Little wonder then, that the first time she saw and heard the stage play, *Showboat*, her heart missed a beat, a lump rose in her throat and a haunting, persistent desire got into her blood. She wanted to play in *Showboat*. She knew just how "Magnolia" felt when she stood by that old rail, looking over the water and up at the moon. She knew "Julie" and the plaintiff half-wild streak in her. She knew "Cap'n Andy" and she knew the darkies who sang out their hearts to the river.

It was *her* show! It belonged to the river, and she belonged to Old Mississippi, too. She knew "Ravenal," the polite, genteel river gambler, with the heart of a poet and the mind of a child.

"There are some things you just don't talk about," explains Irene now, "and my lounging [Continued on page 70]



# The Moon Was Their Home

The dramatic story of one of Hollywood's most ironic situations—ex-wife and ex-husband reliving their romance in make believe

By  
KATHARINE  
HARTLEY



Margaret Sullavan and Henry Fonda as the lovers in *The Moon's Our Home*. In real life they were married, but quarreled and were divorced

**M**ARGARET SULLAVAN and Henry Fonda, ex-husband and ex-wife, are making a picture together. It's titled *The Moon's Our Home*. To those of you who do not know the amazing story behind it, it may seem just another fine picture. But to Hollywood, knowing all of the circumstances, this picture is an ironic anti-climax for one of the strangest of real-life romances. Henry Fonda and Margaret Sullavan, once madly in love and happily married—are now playing at love and marriage and. . . .

But wait, here's the plot of the picture. Later on, I'll tell you the story of their off-screen romance—and the irony will be apparent.

*The Moon's Our Home* was written by Faith Baldwin. Henry and Margaret play the parts of Anthony Amberton and Cherry Chester—a flamboyant explorer-author, and a temperamental Hollywood star. But when they first meet they're traveling under their own names, so they know each other only as plain Sam Smith and even plainer Sara Brown. They "meet up" in one of those old fashioned winter boarding houses in New Hampshire, where both of them have gone "to get away from it all."

Theirs is a mad romance from the start. They fight and they argue and they throw things at each other—and that, incidentally, is how they find out they're in love. Sam, I think, finds it out first. At any rate she turns him down the first time he proposes. She tosses her head and claps her hands over her ears and says "No!" What she wants is her freedom—her glorious, rapturous, untrammelled freedom! (Movie stars are always saying that, even when they're incognito!)

And it isn't until the fourth try that he finally persuades her that they can be married and still keep their freedom. He promises that they'll make their home "in the moon" . . . and that they'll never tie themselves down!

However, on their wedding night they quarrel again, and she leaves him flat, and they're a long way from living in the moon. And they have an awful time getting together after that, but of course eventually they do and the story ends with their living "happily ever after," as most stories do.

The point is this—

The real life romance of Margaret Sullavan and Henry Fonda started out much as their picture romance does. They, also, met in a New England retreat, and, in a way, they too were incognito. (At least, like the people in the picture, neither of them knew that the other was going to be somebody famous.) Also, they argued and fought and threw things at each other, and at first Margaret didn't want to marry Henry because she wanted to keep her freedom, and then finally she did—again, just as it happened in the picture. It's all pretty much the same, as a matter of fact, right up to the time when the girl walks out. There the similarity ends. In Miss Baldwin's story the lovers get together again. But the Sullavan-Fonda marriage died in the divorce court.

For why, when, where and how, let's begin at the beginning. Oh, yes, and let me say right now—in case anyone wonders where I got this story—that I used to spend my summers in Falmouth.

[Continued on page 65]





# Robert Taylor— *Hollywood Aladdin*

Even the genii of the old Arabian Nights' tale could not bring about a greater miracle than the sudden, spectacular rise of this young star

By MARY HILL

**A** LIFETIME'S accomplishment in a year! From the first rung of the ladder to the top—success and world fame, all within twelve months from the start of a career which apparently has still greater triumphs in store.

That's the record of Robert Taylor.

No wonder the song he sang to a "lucky star" in *Broadway Melody of 1936* rang with such sincerity.

Bob is a little breathless with the rush of success. He said so himself.

It was between scenes on the *Small Town Girl* set where he was playing opposite Janet Gaynor. We asked just how it felt to find one's self so suddenly lifted to the heights.

He pondered a moment. Then he gave up, with a brief sigh accompanied by his disarming smile.

"I feel like saying—hey, not so fast! You see, I can't tell just how I feel. Things have happened so fast that I haven't had time to think. There are a lot of things I want to straighten out in my mind as soon as I have the time."

It wasn't hard to see his point. In the last six months Bob's fan mail has jumped from the hundreds to thousands of letters each week. Headlines scream his success in *Broadway Melody* and in *The Magnificent Obsession*. He's acclaimed the "hottest new box office bet" in the business today. On every hand there are requests for interviews and autographs. People stare and talk, sotto voce, whenever he appears in public. Between all this and his almost daily work before the cameras, it is small wonder that Bob has had little time for self-analysis.

One thing was certain, however, without our asking—Bob has changed in the last twelve months. But the change is for the better. He has a great deal more poise—an assurance that comes only from experience and the inevitable psychological effect that the knowledge of having proved one's self is bound to give.

Those who recall Bob as he appeared a year ago think of a quiet and darkly handsome boy—shy and retiring. He moved about his business at the studio so unobtrusively that one barely noticed him at all.

*Buried Loot*, a crime short, first started people noticing "that young Taylor" who was studying with the other youngsters in the M-G-M school. Still, his inherent shyness made him a practical stranger until his work as the young interne in *Society Doctor* resulted in a buzz of interest. At that time, Taylor was more surprised than anyone else.

Bob still remained very much to himself. He wouldn't even go around the publicity department workers, that democratic and social group, thinking they might imagine he wanted something.

Possibly his attitude was a result of the suddenness with which he was thrust into pictures. After executives of M-G-M opened the doors of that great studio to him upon watching his performance in a Pomona College production of *Journey's End*, and gave him an opportunity to study acting, Bob was elated, but skeptical. So dubious was he about the whole matter, that he didn't forget his scholastic education and jump at the offer. Nearly through his senior year he was determined to finish—in spite of the fact that he would be risking the loss of his screen opportunity.

Taylor was not only modest, but also of a practical turn of mind. When he started in college, studying to be a doctor, he was prepared and only too aware of the years of study that were ahead of him. An overnight success was the thing farthest from his mind. And he entertained no glowing notions when he started at the studio.

Even after the enthusiastic notices of his work in *Society Doctor*, he went along, content with a steady day-to-day progression, hoping for a "break" but refusing to worry about the date of its arrival.

Of sturdy stock, Bob has always had his feet on the ground. Today, with a glittering vista spreading out before him, he has no elaborate plans. Dreams yes. But Bob never went in for plans.

"I never make plans," said he. "I've found it a lot more pleasant to do the best I can, and then let matters take their course. Possibly I'm superstitious [Continued on page 64]"





# Romance

Grace Moore and Franchot Tone bring to the screen the most romantic of all musicals



**I**T WAS springtime in Old Vienna, and gangsters and gun-molls and G-men were many years in the future, and there were no tap-dancers, and the only kind of crooners the good burghers had ever heard about were spelled *kroner*, and you bought beer and wine and pretzels with them. . . .

And it was the young Emperor's birthday, and there was carnival in the streets. . . .

And the young Emperor himself, handsome and gay and devil-may-care, had doffed his ermine and dodged his advisors, and in the uniform of a young lieutenant of Hussars, made high revelry at the carnival with his citizens. . . .

And it was there he saw the little seamstress he'd eyed in the palace when she came with the girl he *had* to marry but didn't want to, and the devil flirted in his eyes and the little seamstress' eyes twinkled back. And so came love.

—And so comes to you the screen play on which Grace Moore is betting her reputation to win your hearts and your acclaim. For more than a year, she has fought for that kind of story to give you—a story of young love and romance, with the sweetness of peach blossoms and the music that violins and cellos love to sing and the kind of love-tale that steps off the humdrum surface of the earth and soars into the clouds of imagination and it-might-have-happened.

"They've had gangsters galore, and mammy-shouters and tap-dancers and realism," she said. "Now, why not give them their dreams come true?"

"What do you mean?" they asked.

"I mean the rich glamour of the Old World, the music of Fritz Kreisler, the fragile beauty of old lace and hoopskirts and peach blossoms in spring, the sweetness of simplicity and unsophistication, the warmth of dreams."

And so they gave in. She'd told them that her first picture, *One Night of Love*, while all right in its way, did not realize the promise of music on the screen, and that her second, *Love Me Forever*, did no better.

"All right," they said, "the next is up to you."

For a year, she worked with writers and lyricists and prop men and directors of this and that. And the result—*The King Steps Out*. No Moss & Hart, no Irving Berlin wrote the music. Fritz Kreisler did that—and you'll hear Grace Moore sing *The Old Refrain*, and *The End Begins* (which is really Kreisler's *Liebeslied*) and *Stars In My Eyes* and *Madly In Love* (which glows with the passion of the gypsies), and the *Soldiers' March*, wherein a grand chorus of marching men booms the cadences of the song back at her, and the *Austrian Hymn*—and *Learn How To Lose* which is Kreisler's eye-dimming, heart-stopping *Caprice*.

Your eyes will carry you back, too, back from 1936 and all its woes and worldliness to the days of misty memories, when fairy tales actually happened and "hot-CHA" was only a sneeze! Columbia raided the museums and the art galleries of Europe to make it real. Even from the Petit Trianon, after much dickering with France's government, they brought Napoleon's coach to lend authenticity to one scene. They built a palace—and they built a palace garden, because the spirit of romance and dreams might better be captured in a man-made garden than in the reality of nature. And so they hired a great stage because none



# *in* Vienna

By HENRY LANGFORD

of Columbia's own stages were big enough. And they cut down many young peach trees and brought them there and re-planted them. And they silvered their trunks and their branches, that they might gleam as they would in a dream, and on their branches they put thousands upon thousands upon thousands of hand-made peach blossoms, until Fairyland became real. And in that garden, Grace Moore sings of her love for the young Emperor, Franchot Tone.

That the music might thrill to the depths of the emotion Kreisler poured into it when he composed it, Josef Pasternak, Grace Moore's famed musical director, himself was in charge of music for the film. And that there might be no awkward hit-and-miss between the singers' lips and the songs you hear, the songs were actually recorded at the same time the scenes were shot—and that, you know, is something new, for heretofore in screen musicals, the songs have been recorded separately and then "dubbed in"—(and sometimes, *sometimes*, they matched the movements of the singers' lips).

There will be beauty galore. Grace's gowns will themselves be dreams. Ernest Dryden, who was with Chanel of Paris and Saks of Fifth Avenue and who is a world-famed designer—but who, above all, is himself a *Viennese*!—designed her gowns.

There will be big dance numbers. But no hot-stepping chorines with undulating hips and shivering shoulders will step off jazz on a mirror floor or a revolving fan. Instead, the breath-catching beauty of the famed Albertina Rasch ballet of forty dancers will thrill your eyes.

All these things, and many more, were Grace's own ideas. Last but not least was her determination that Josef von Sternberg should direct—"because he knows Europe and he knows the feel of the Vienna of old, and the romance it knew and the dreams it spun," she explained.

They are finishing the story as this article is being written. And they've had fun, great fun—for, permeating the entire shooting, from beginning to end, was that comradely warmth and co-operation that sweeps through a company when a hit is in the making. It's an indefinable psychological manifestation that Hollywood knows—that unit jollity and fun and excitement that heralds a "great" film, even before the shooting schedule is half-way through.

Fun? I'll say so—even when things went wrong; things that in other pictures would have wrecked tempers and temperaments. There was the day a great tank burst, in which mermaids and fish were swimming together. The studio was flooded, and the poor fish died (but they rescued the mermaids). They rebuilt the tank, after everybody had laughed and talked of free fish dinners, and they shot the scene again.

Von Sternberg became human. He's been known in the past as a driver, a hard director. In this, he's changed. He even cared so much for a group of extras that instead of filling toy balloons for the carnival scene with hydrogen, which might explode and burn someone if fired by a careless cigarette, Von ordered non-inflammable helium gas used. And that cost the studio a pretty penny! The high excitement of it all caught Von, and he discarded the dun overalls in which he formerly liked to work, and blossomed out on the set in colorful ensembles and shirts of many hues, until even the grips kidded him and Von kidded them back.

[Continued on page 86]



Franchot Tone





Shirley and her daddy, George Temple, on their arrival in Honolulu, where Shirley learned the hula-hula

# Learn with

Professor Temple, the  
of them all, gives

**H**ERE'S A GRAND chance for any youngster to learn to dance like Shirley Temple . . .!

For in MOVIE CLASSIC, in a series of specially-illustrated and simply-explained articles, Shirley herself is going to tell just how she does the steps that have delighted the millions who have watched her dance on the screen.

She's going to tell and show, too, how she dances her own "private dance"—the steps she does in her own home, for fun. She'll explain every movement of each step, so that anyone can follow. And what's more, Shirley has posed for a series of photographs which show plainly how each step is taken. With Shirley's explanations and these pictures, any youngster can learn to do Shirley's dances.

**BUT—**

"I had to practice a lot before I could dance these steps *right*," says Shirley.





# to Hula Me!

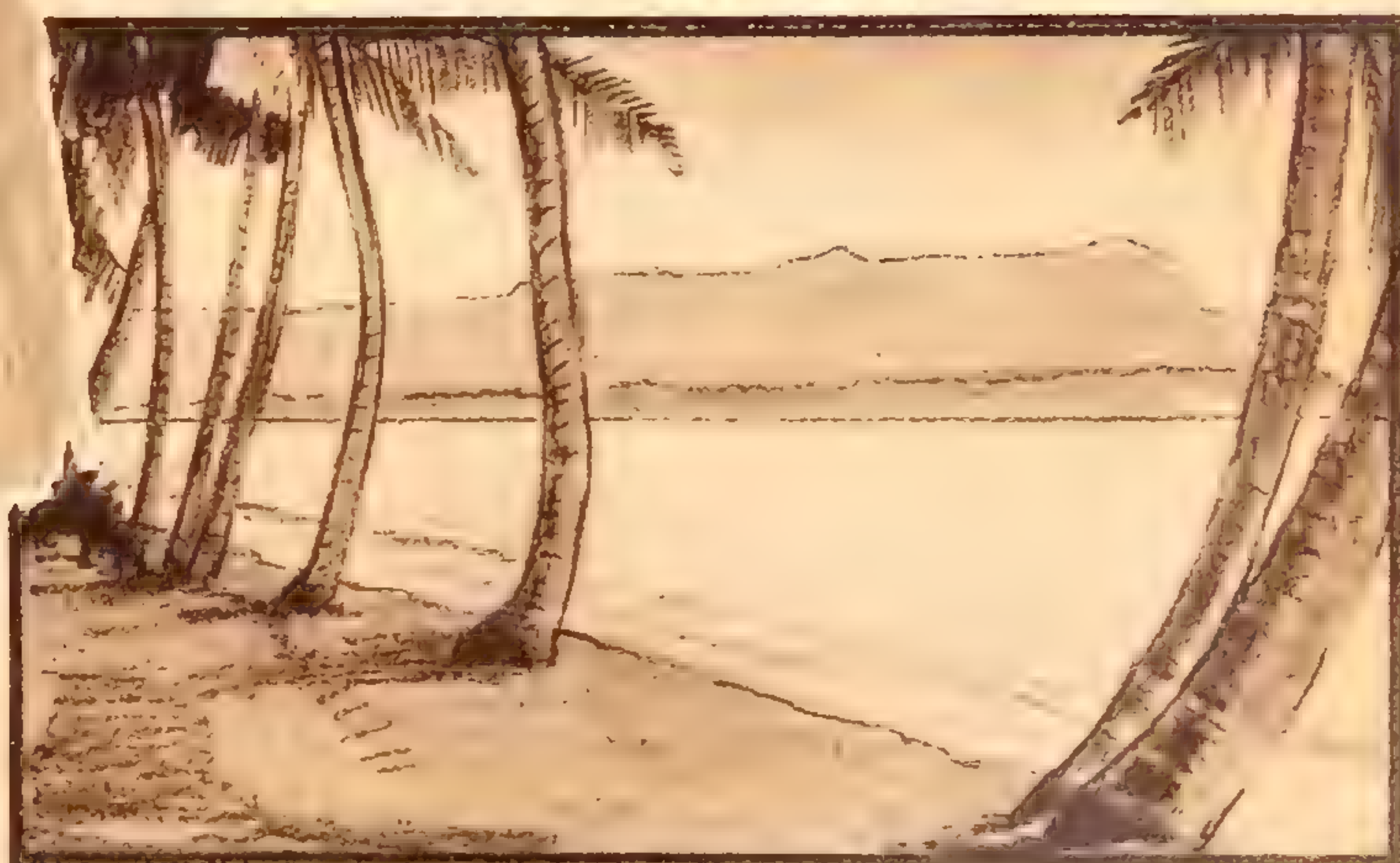
cleverest little "hoofer"  
a dancing lesson

And then she grins up at young Jack Donohue, the fast-footed young Englishman who was Shirley's dance instructor through the months that led to her present eminence as the screen's Number One Star.

Donohue knows how Shirley practiced. He can tell you. He showed her *how* to do the steps, just as in this series of articles Shirley will show *you* how to do them. BUT—after seeing *how*, it will take much practice to be able to do the steps correctly at dancing speed, with the apparent ease and grace with which Shirley herself does them. So, if learning seems to be slow at first, says Shirley, don't become discouraged, but do the steps over and over again—"and before too long, you'll be doing them just as [Continued on page 77]



Shirley and Jack Donohue, her dancing instructor, halt the day's work for an impromptu romp





Fred Astaire, retiring by nature and resentful of revealing publicity, is something of a "mystery man" even in gossipy Hollywood, but . . . .

# I Knew HIM When-



Fred Astaire, flying high in the latest Astaire-Rogers dance-fest, *Follow the Fleet*. Left: Helen Broderick, screen and stage star, and friend of the Astaires in the days of vaudeville



says  
Helen Broderick



**Y**ES, I knew Fred Astaire *when* . . . well, when he was playing "split-weeks" in vaudeville, always billed second or third because he wasn't considered good enough to perform after the audience had settled in their chairs; when Adele Astaire was considered the "star" of the family, and Fred just a bright little brother; when a pair of seventeen dollar shoes was an event in his life!

I know it's customary to say of someone who has reached the top, "I always knew he'd do it." I'm not saying that about Fred Astaire. It surprises me even now to think that the youngster I met in vaudeville in 1915 is one of the biggest box office draws in the country. And I think it surprises Fred Astaire, too.

I met the Astaires in 1915 in, of all places, Woonsocket, Rhode Island. We were playing in vaudeville there that Monday night. I know it was a Monday night, because vaudeville engagements were made on the "split week" basis. They began on Monday; if you filled the bill (no pun intended), they lasted until Thursday. If you didn't . . . well, every vaudevillian in the country who wasn't a headliner trembled on Monday night.

Fred's shoes led to our first acquaintance. Made of fine leather and obviously hand turned, they weren't the kind of shoes ordinarily seen backstage in a vaudeville theater. My husband eyed them enviously. With the easy familiarity of one vaudevillian to another, he observed:

"Say, youngster. Pretty nifty shoes you're wearing."

"Thanks," Fred replied, and then added significantly, "they cost *seventeen* dollars!"

Fred must have been about sixteen or seventeen then, and the price of those shoes represented a pretty big share of his income. No wonder he was proud of them. But, aside from his shoes, the rest of his clothes were always neat and well tailored also. Fred has always been well turned out, and has always worn his clothes with the nonchalant ease of a gentleman.

Vaudevillians in those days obtained engagements by forwarding their pictures to the theater managers. If the act didn't click on Monday night, there would be a knock at the actor's dressing room, and the theater manager would hand him





a folder with the succinct remark, "Here are your pictures." That meant your services were no longer required. As we inelegantly but aptly put it, it meant you were "canned."

The Astaires, my husband and I, were "canned" that night in Woonsocket. That was the first of our many bonds in common.

One of the surviving vaudevillians—I've forgotten his name—remarked:

"Too bad about the young Astaires! The girl isn't bad. But Fred is going to be much better off after he gets wise to the fact that he can't dance."

While we waited the next day for our agents to wire us where we could next try our luck, my husband and I had a chance to become better acquainted with the Astaires. I say "Astaires" because it was impossible to know one of them without knowing the others. Mrs. Astaire always traveled with her youngsters, chaperoning Adele and seeing that Fred was properly taken care of. He was the baby of the family, and even Adele mothered him a bit at times.

Our conversation concentrated mostly on "panning" the theaters for not recognizing our various abilities as entertainers. Adele Astaire resented their attitude vehemently, and talked confidently of the time when she would be a big Broadway star and "show them." That was my idea and my husband's, too. Eventually we were all to realize our ambitions. But Fred, who was destined to reach the highest pinnacle of all of us, said only:

"I've got a new routine in my mind that'll go over better than the last one, maybe. Do you want to try it, Adele?"

There you have a typical Fred Astaire attitude . . . and it still is. Like all real artists, Fred's standard of perfection was and is far above that which is possible for him to reach. Fred has never been satisfied with what he achieves. Every time he was "canned" in the old days, I had the feeling that he agreed with the manager that he wasn't quite as good as he should be, and immediately set out to make himself better the next time. But, too, like most artists, Fred has a deep sensitivity, and I know that those early rebuffs left an indelible hurt. However, instead of embittering him, those early hurts made Fred Astaire more sensitive to the troubles of others, more ready to perceive them, more eager to help. Many destitute



Max Gordon Presents  
**FRED & ADELE ASTAIRE**  
**HELEN BRODERICK**  
**FRANK MORGAN · TILLY LOSCH**  
**"The Band Wagon"**  
*a new musical by George S. Kaufman and Howard Dietz*  
**NEW AMSTERDAM Theatre**  
 42' ST. West of Bway    Mat. WED. & SAT.

Ambitious dreams came true for Helen Broderick and Fred and Adele Astaire when they received their first stellar billing in, *The Band Wagon*, a famous Broadway hit. Above is reproduced one of the posters used to advertise the show

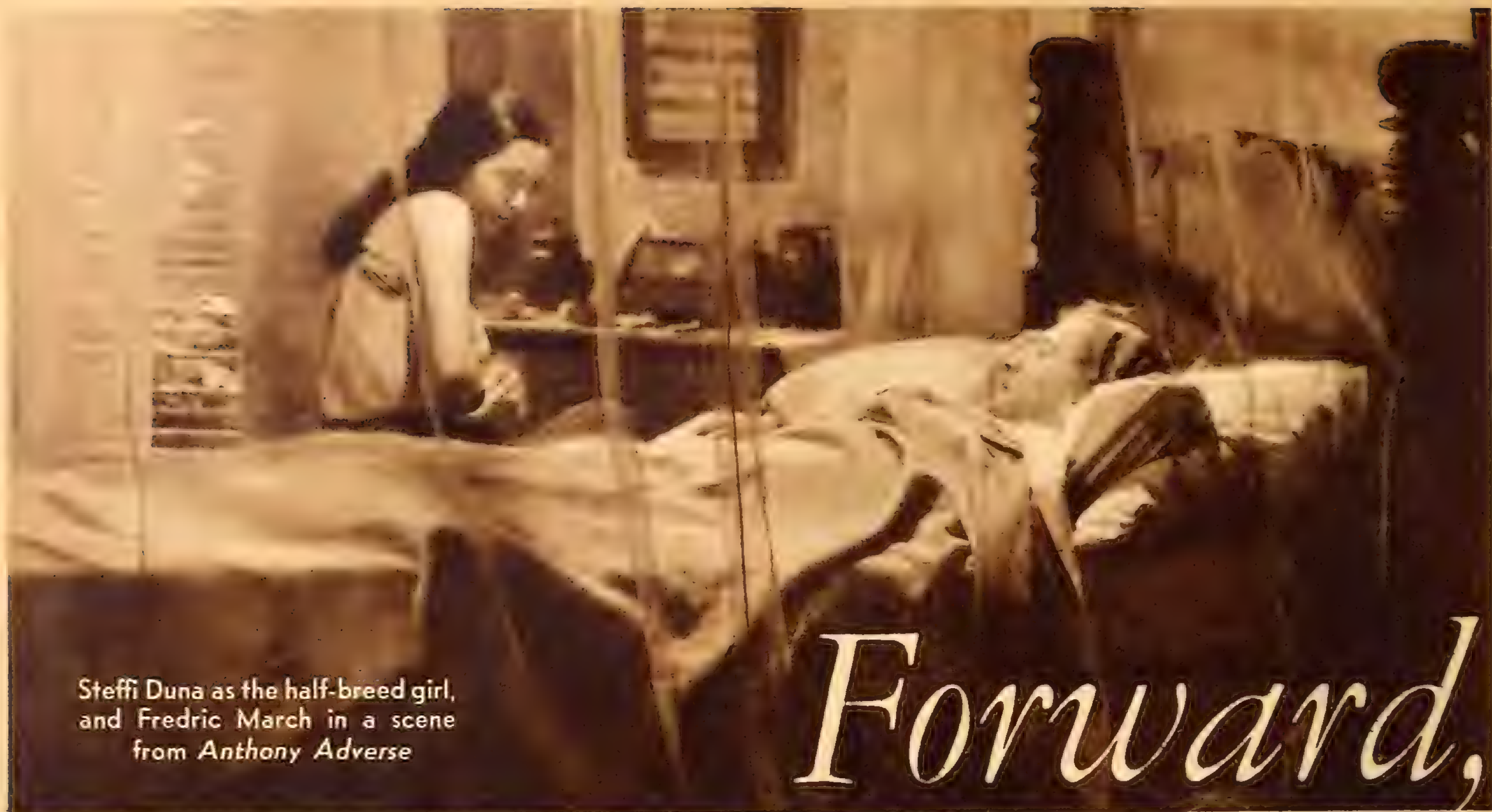
vaudevillians who knew Fred in the old days will testify that he is always ready to help.

In justice to the Astaires, I must say that it was Adele who was right about their dancing. They *were* good, even in the infancy of their career.

I met the Astaires frequently after our unsuccessful night in Woonsocket. I felt complimented when Mrs. Astaire sanctioned my friendship with Fred and Adele. The young Astaires were not encouraged by their watchful mother to become friendly with all of the people they met backstage.

Fred and Adele, like any brother and sister, did not always see eye-to-eye. One subject frequently caused dissension in the Astaire ranks. That was the [Continued on page 80]





Steffi Duna as the half-breed girl,  
and Fredric March in a scene  
from *Anthony Adverse*

# Forward,

**W**HEN they heard that Warner Brothers were going to film *Anthony Adverse*, the self-appointed "Wise Men of Hollywood" gasped, shook their heads, raised their eyebrows and muttered:

"Oh, but they *can't* do it . . . !"

Then they smirked and explained that such goings-on might be all right in a book, mind you, but on the screen!—well, a young fellow on the screen simply could *not* go around Europe and Cuba and Africa and America and England, having affairs here, there and everywhere with women.

Why, they said, what would women think of a hero who took his Angela, and his Faith, and his beautiful Cuban Dolores and his lovely half-breed, half-white-half-black, Neleta and a few others en route—took 'em, and loved 'em and left 'em . . . ?

No, sir-ree! they said, it simply couldn't be done. NOT on the screen . . . !

And so Warners went ahead and did it.

And to add another item for the critics to howl over, they gave the rôle of Anthony Adverse himself—a blond, twenty-year-old, befuddled and bewildered lover—to Fredric March, who's more than a decade over twenty, and who's as black-haired as they come, and who's anything but befuddled and bewildered about love.

"Freddie March? *Freddie March??*" the anvil chorus screamed. "Heavens above, HE couldn't possibly play Anthony Adverse, even if they *dared* film the story. Why—he's *not the type!*"

All of which goes to show how utterly wrong these pre-critics of Hollywood's doings can be. For not only have Warners made *Anthony Adverse* into a picture, but they've starred March for the first time in his career. And both picture and March are great!

But, in sheer justice to the howlers, I may as well tell you that even Freddie March, himself, at the beginning, was among those who yelled: "Fredric March *can't* play the rôle."

He told me all about it in his dressing room on the Warner lot, during the last day's shooting on the picture. He told me that it was probably the most difficult rôle he's ever attempted. And he told me, too, that Anthony Adverse, despite his youth and his blond blandness and his befuddlement and bewilderment in love, will turn out to be one of the greatest "great lovers" of the screen.

"Certainly," said Fredric, "Anthony has

his affairs here, there and everywhere. Woman after woman gives him her favor, and Anthony takes and moves on. And yet—he's not a philanderer. He's a real lover, a sincere lover, a complete romanticist, and women can't help but love him. . . .

"Why, the women who see him on the screen will love him just as truly as did the women in the story. Mark my words, this unsophisticated, mild, inexperienced youth will thrill women just as thoroughly as any of the ultra-clever 'Great Lovers' of the screen."

I looked at the Fredric March who was talking to me. It was a strange March, this one. When I made my date to talk with him about *Adverse* and love and things like that, I'd expected to see the Fredric March you all know—a well-dressed, black-haired, strong-jawed, thirty-odd-year-old man of the world. . . .

I knocked on his dressing room door and when the called, "Come in," I entered—and stood on the threshold, astonished. There sat a fellow—a boy of about twenty or twenty-two. His face was as smooth and unlined as a college freshman's. And his hair—it was as blond as taffy, and tangled in a mop of fuzzy curls in back. It was a rather "pretty" boy I saw—and the only thing about him that even reminded me of March was that jawline—which no makeup can conceal. He grinned at me.

"Surprised at this makeup?" he laughed. I nodded.

"Matter of fact, so am I," he conceded. And that's how we came to talk about his playing the rôle.

"When I first read the book," he told me, "I was on a boat, with my wife, between here and Europe. I knew I was to play the rôle, and I assumed that the movie script would skip most of Anthony Adverse's adventures in his twenties, and let me play him in his thirties—which seemed logical to me.

"And then—they gave me the script. It was the rôle of a boy of twenty they were handing me. I rushed to Mervyn Leroy, the director, and waved the script before him and said, flatly: 'Look here, Mervyn; I'm not twenty; I can't look like twenty; I can't act like twenty. I simply can't play this rôle!'

"Then he pulled a priceless answer: 'Why, Fredric,' he told me, 'forget it. Forget it—we've changed all that. We've made him *older*. . . !'

"That's better," I told him, 'because I just *couldn't* play a youth of twenty.'

"Of course not," said Mervyn, 'so we've made him twenty-TWO. . . !'

By HARRY LANG



● "And that was that. I was so flabbergasted that I merely gasped that that was marvelous."

And the funniest part of it is that Fredric March, thirty-something though he is, plays the rôle of this stripling in his early twenties with a perfection that will astound those who see *Anthony Adverse* on the screen. I asked him how—

"Well, since I had to play it, I gave it thought," he told me. "I realized that to 'go overboard' on playing a kid rôle would ruin it. So I studied the youth of the early twenties of today—and I learned something. . . .

"I learned that the more you see and the more you study and understand these 'kids' of twenty and twenty-two, the more you realize that they're pretty grown-up. They're serious-minded. They're real. They've really stopped being kids. And I found that there's really no real gap between the thoughts and ideas of a man of twenty-two and a man of my own age.

"And so I played the rôle straight. I didn't try to 'play down' to the twenty-year-old level. That would

# March!

The star of *Anthony Adverse* analyzes love...and women...and the most difficult rôle he has ever played

have been a mistake. I let the twenty-two-year-old Anthony Adverse be an adult. A romantic adult, but an adult nevertheless. But I did let his bewilderment remain—not because that bewilderment is a necessary part of being twenty-two years old, but because it was a necessary part of Anthony Adverse. You see, that is the whole story of Anthony—

"He is an illegitimate child. He knows it. He is deeply conscious of it. And so he goes through life and the world, seeking, questing, always hunting for some unnamed something, the lack of which he feels. In that quest, he turns most naturally to woman for the solace and the surcease from bewilderment which he craves. And that is why he has these affairs. . . .

"And that is why women love him—not alone the women in the story, but today's women, too, who will see him on the screen."

I put in a remark:

"But the critics say," I told him, "that women in the audience will resent his affairs and his conquests of women."

He laughed.

"They will not," he said. "They will be wholly in sympathy with him—and, too, with the women who give him the love and help he so sorely needs. Because *every woman today, meeting Anthony Adverse in real life, would feel the same sympathy for him.*

"You see, Anthony is the irresponsible, 'lost' type of good-looking young man, for whom every woman in the world finds affection. It's not the mother-instinct you hear so much about. It's something different. Every woman instinctively feels responsible for every man she comes in close contact with. Let's say, instead of feeling she wants to 'mother' him, that she has the instinctive and subconscious desire to reform him. [Continued on page 68]



Fredric March in one of the later sequences of *Anthony Adverse*



CREATED BY

*Lettie Lee*

OF  
HOLLYWOOD



*Petite and Charming Lettie Lee,*

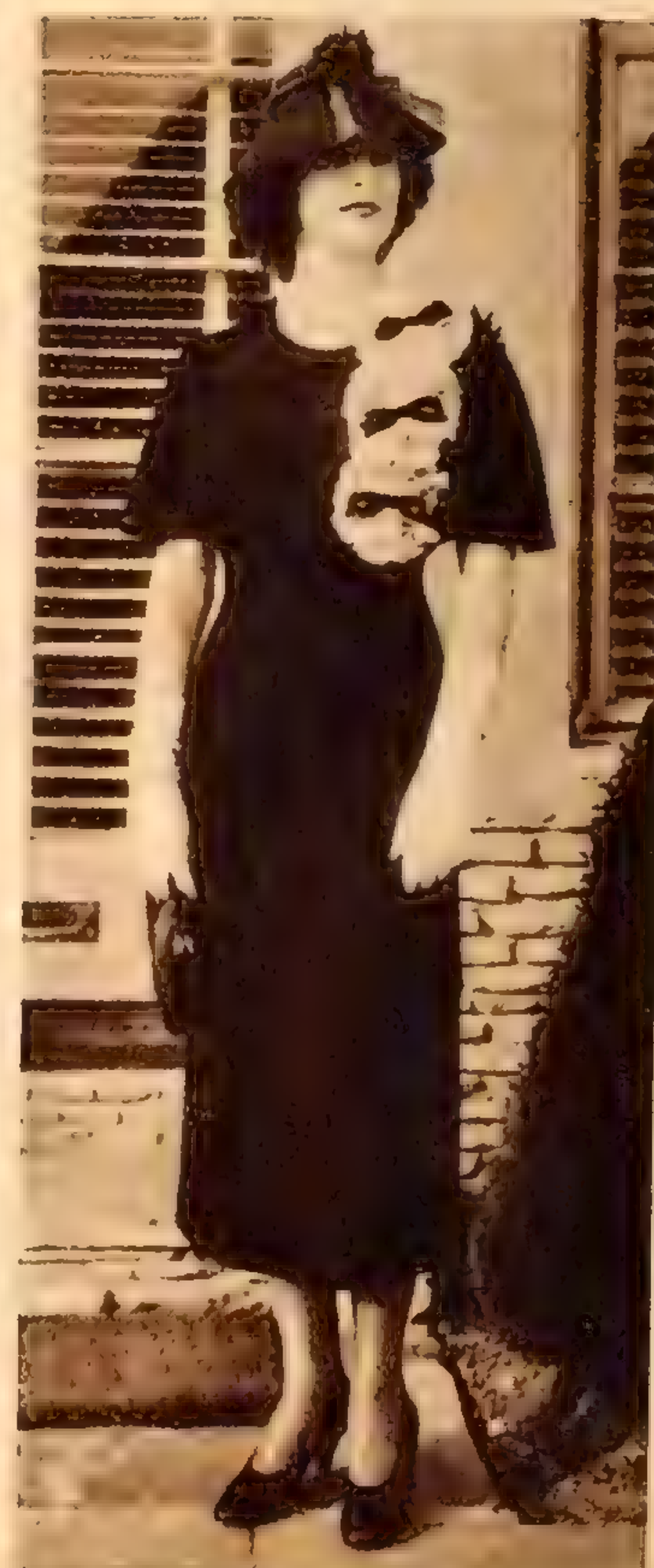
Wearing one of her latest creations made of Menke Kaufman's printed Sheer Gauze over a black taffeta petticoat.

(Top left) Dorothy Stone wears a **LETTIE LEE** street frock of black sheer crepe.

(Left) Miss Heather Angel, RKO star, wears a **LETTIE LEE** informal frock of beige sheer crepe with a flattering ruffled jabot of self-colored lace.

(Right) Linda Terry epitomizes luncheon or bridge tea chic in this **LETTIE LEE** creation of classic black and white.

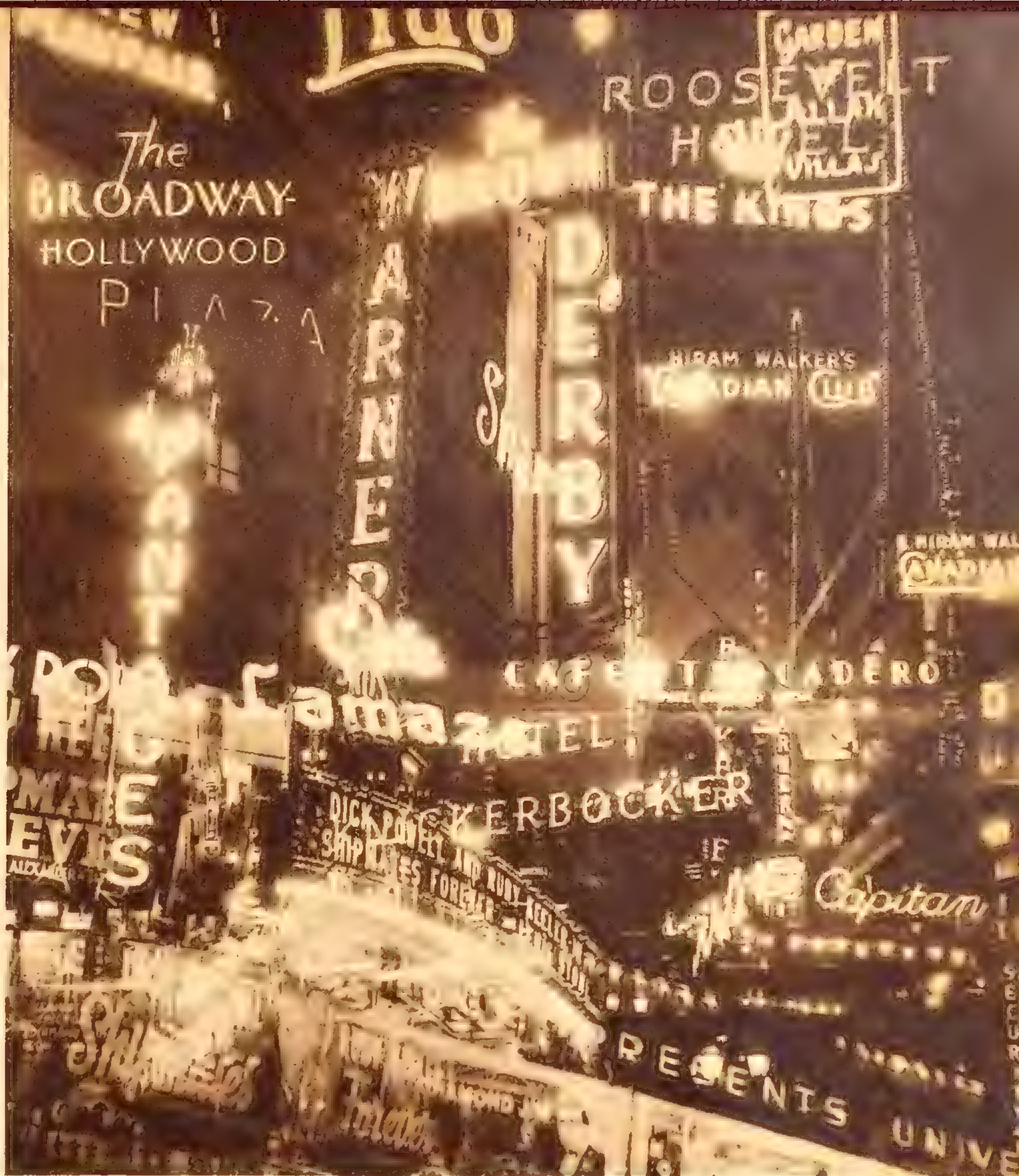
LOOK FOR THIS LABEL







Street scene—with a wind machine



## Come To Hollywood!

**A**LL ABOARD for Hollywood and points West! MOVIE CLASSIC's second annual Movieland Tour will leave Chicago July 19, the big special train headed West for the most exciting two week's vacation ever planned!

Chugging through the great Northwest, the Tour will come down the Pacific Coast from Seattle, through San Francisco, to HOLLYWOOD! Arriving here Sunday, July 26, there will be four glorious days of parties and sightseeing in the capitol of Filmland.

Mecca of the world, Hollywood will open its doors to CLASSIC's visitors. You will be kings and queens of the celluloid city, visiting the studios, dining and dancing with the stars, going on sightseeing tours everywhere.

You'll no more than have a chance to catch your breath Sunday, when the Fawcett Magazines' and Motion Picture Publications' Surprise Party gets underway. That spot you're all read about, the famous Brass Rail, will be the scene of the first festivities.

Monday has been set aside for a tour of the beautiful 20th Century-Fox studio in Westwood hills, where Darryl Zanuck is making one box-office smash hit after another. Here's the home lot of Shirley Temple, Number One star of the world; here Ronald Colman, Warner Baxter, Loretta Young, Gloria Stuart, Rochelle Hudson, John Boles, Claire Trevor, June Lang, Alice Faye, Victor McLaglen and a host of other great luminaries make their pictures. On this lot have recently been made *Captain January* with Shirley, *Message to Garcia* with John Boles and Wallace Beery, *Prisoner of Shark Island* with Warner Baxter and Gloria Stuart. McLaglen and Colman are making *Under Two Flags*, and many films will be in production during the summer. Our party will have a special guide, souvenir programs will be issued, and stars will be on hand to welcome you.

In the evening another banquet (you'll gain weight on this trip, we fear!) at the Biltmore Bowl, night spot in the heart of Los Angeles. The Biltmore Hotel is making arrangements for a big program there, with Jimmy Grier's orchestra, and there'll be dining and dancing all evening. A special table will be provided for hosts and hostesses from the movie colony who will be on hand to see that you have a grand time, and enjoy every minute.

Then, on Tuesday, Paula Stone, Warner Brothers' player and daughter of that grand star of Broadway and Hollywood, Fred Stone, will be hostess at a big afternoon party at her home. Here will be another chance for you to mingle with the stars, just as we did at the Raquel Torres party last year, getting autographs, having your pictures taken with the stars, and getting acquainted with those you have admired on the screen. Be sure to bring your kodaks and plenty of film!

[Continued on page 72]



The big iron gate so hard to crash



Luncheon at the Tennis Club



# Binnie Barnes

## Wouldn't Accept Defeat



How a courageous London working girl overcame seemingly hopeless handicaps and lifted herself to beauty, fame and stardom

By SONIA LEE

**S**O YOU are a weeping Cinderella waiting for a Miraculous Midnight?

So you spend your odd moments dreaming of Fame and Fortune and mourning over your shortcomings?

There is a girl in Hollywood—Binnie Barnes—who probably had more difficulties to overcome than you, or you, or you!

In the Universal picture, *Sutter's Gold*—the brilliant saga of California's discoverer of gold, and of the history-making days of '49—you will see her opposite Edward Arnold. An amazingly vital person. A woman poised and sure and beautiful.

Today fame and fortune and beauty are hers. Because she had the courage to work for beauty, to work for fortune, to work for fame!

Binnie was by no means a beautiful child. She was a rather unattractive adolescent; gawkily tall; handicapped by a limited education and a cockney accent that immediately defined her humble background.

As she grew older Binnie Barnes realized: that she must change her voice and accent, that she knew nothing about clothes, that her education was too meager for success, that she was not taking advantage of her height, her broad shoulders, her slim legs and her potentially lovely hair.

Today Binnie Barnes is a beautiful girl! More important still, she is a dynamic, alluring personality.

She changed not only her circumstances, but herself as a person. As every woman could do! As *you* can do if you have a will to learn, the courage to appraise your faults correctly, and the good sense to evaluate your assets and to capitalize on them.

"I had been a tomboy most of my life," said Binnie. "I remember when I was working near London as a milk-maid for the Finchley Manor Farm—I must have been about fifteen then. My hair was cropped like a boy's. I was always wearing overalls. I was not by any means, a beautiful sight to behold. But when, after a succession of jobs, I began dancing for a living, I realized how many things there were about me which required changing."

And so here is the first rule for you who want to succeed: Be honest with yourself!

"I had very little education as a child. We were desperately poor. And before I could do anything else I knew that I must make up quickly for that limited knowledge of mine. So I saved every penny I made in the dance halls, and then went to France for an intensive course at a private school.

"When I came back to London I really began taking stock of my appearance and counting my other handicaps!

"My worst one was my cockney accent. It was so thick you could cut it with a knife. No matter what my ambition was, my speech, I knew, had to be instantly corrected.

"I went to all of the phonograph shops, and bought all the records on which speeches or recitations or lessons in English were recorded. I bought a tiny victrola. And during every spare minute I had that victrola was going.

From the moment I was up in the morning I would be at it. And all through dressing and breakfast and whatever household duties I had, I would listen closely. Sometimes I would stop the needle and go back, trying to enunciate some word, listening again to a certain phrase.

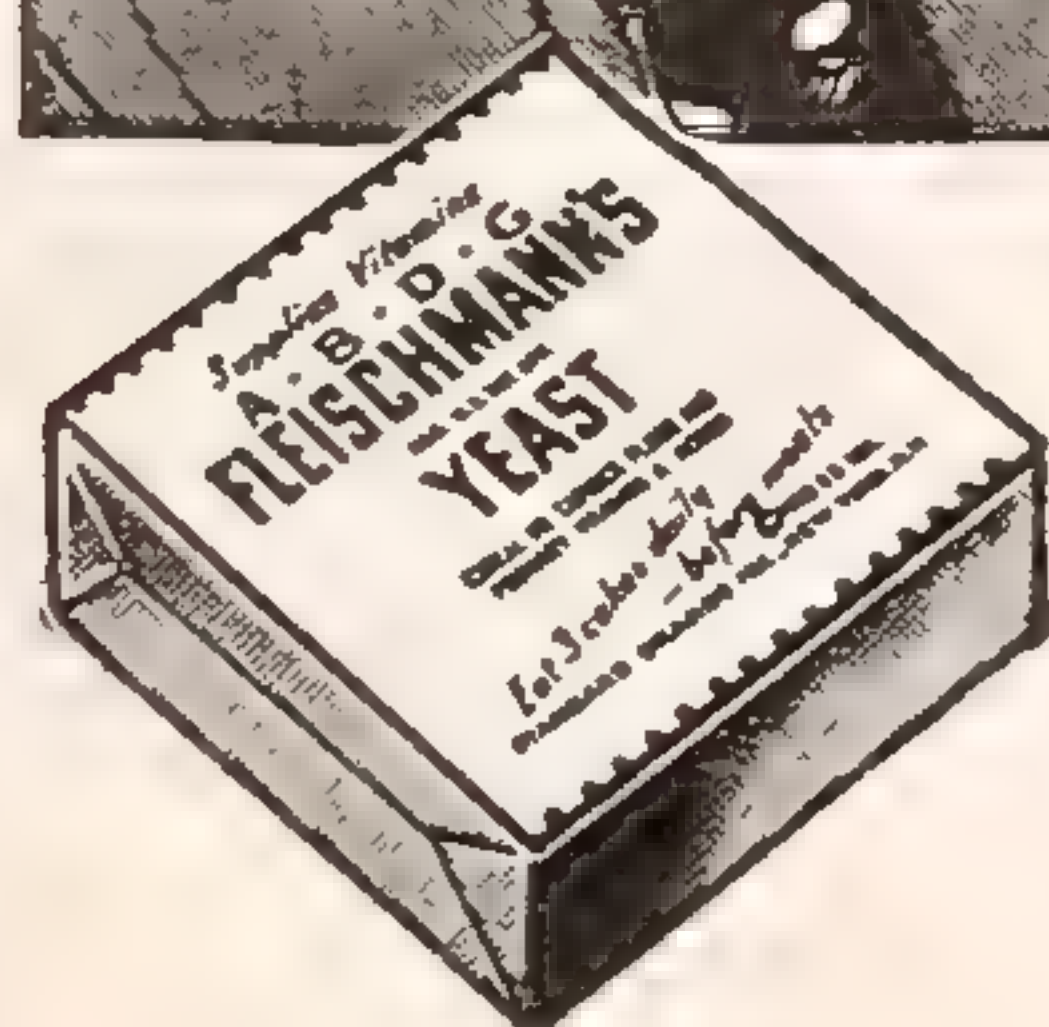
"Of course, I listened to people around me. At the night clubs where I danced, when I encountered people who spoke purely and clearly, who had

[Continued on page 82]





**BUT  
NO HAT  
LOOKS  
WELL  
ON TOP  
OF A  
PIMPLY  
FACE!**



*—clears the skin*  
**by clearing skin irritants  
out of the blood**

Copyright, 1936, Standard Brands Incorporated

**Don't let Adolescent Pimples keep  
YOU from looking your best**

**J**UST when good looks make such a difference in good times—from about 13 to 25 years of age, or even longer—many young people become afflicted with ugly pimples.

During this time, after the beginning of adolescence, important glands develop and final growth takes place. This causes disturbances throughout the body. The skin, especially, becomes over-sensitive. Waste poisons in the blood irritate this sensitive skin and pimples appear.

Fleischmann's fresh Yeast helps to give you back a good complexion by clearing these skin irritants out of the blood. Then—pimples go!

Eat it *regularly*—3 cakes a day, before meals, plain, or in a little water—until your skin is entirely clear. Start today!





*What*  
**BEAUTIFUL HAIR!**

**Follow the stars' advice and yours can be just as lovely.**

Make up your mind this spring that you are going to have a permanent wave with the same radiant natural beauty as those you see on the screen. You can, too, if you will demand and make sure you get a genuine Duart Wave. The Motion Picture Hairstylists Guild, world's most distinguished hairstylists, endorse the Duart Wave exclusively. They say, "We have tested every known waving method but have found none to equal Duart in giving the hair such glowing brilliance, deep lustrous waves and dainty ringlets."

To add a flashing touch of sunlight, use Duart's Hollywood Hair Rinse. One of the twelve beautiful shades will match your hair. No dye . . . No bleach. Send the coupon below and 10 cents for a full size package of rinse and get your **FREE BOOK** of Hollywood stars' new spring hairstyles.

*DUART*  
*permanent waves*

SEND 10c FOR HAIR RINSE AND FREE BOOKLET  
DUART, 984 Folsom Street, San Francisco,  
Calif. Enclosed find 10c; send me shade  
of rinse marked and copy of your booklet,  
"Hollywood Coiffures for 1936."

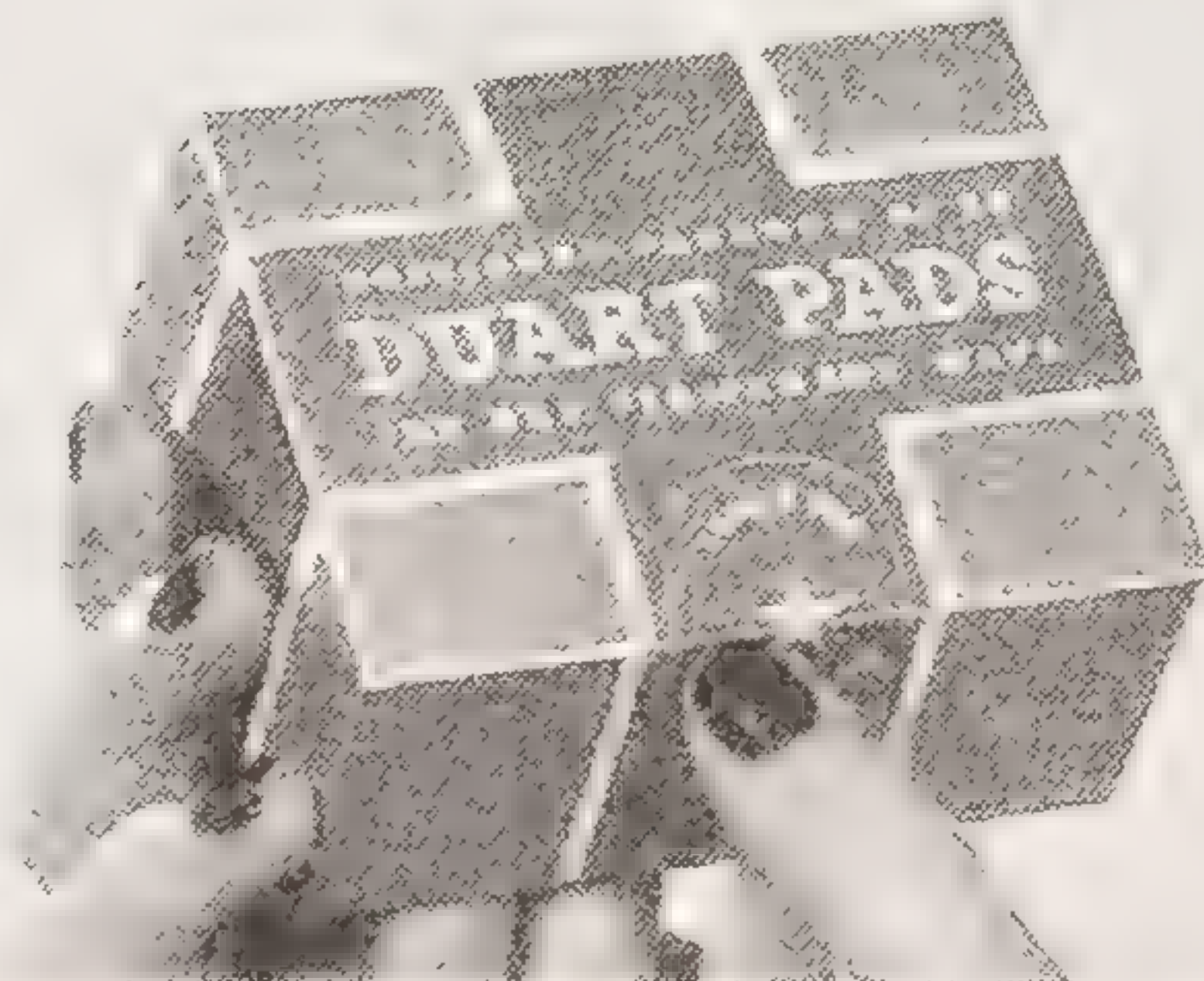
Name.....

Address.....

City..... State.....

<input type="checkbox"/> Dark Brown	<input type="checkbox"/> Henna	<input type="checkbox"/> Black	<input type="checkbox"/> Medium Brown
<input type="checkbox"/> Chestnut Brown	<input type="checkbox"/> Golden Brown	<input type="checkbox"/> White or Gray (Platinum)	<input type="checkbox"/> Golden Blonde
<input type="checkbox"/> Titian Reddish Brown	<input type="checkbox"/> Titian Reddish Blonde	<input type="checkbox"/> Ash Blonde	<input type="checkbox"/> Light Golden Blonde

DEMAND THIS SEALED PACKAGE  
FOR A GENUINE DUART WAVE



**DUART WAVES ARE THE CHOICE OF THE HOLLYWOOD STARS**

## HOLLYWOOD'S BEAUTY



by DORIS DUMONT

Spring is the time to look for new hairstyles and new beauty ideas so I decided to visit several of the leading lights of the Motion Picture Hairstylists Guild. The members of this organization compose the hairstyling departments of every studio in Hollywood. They are the most distinguished, most highly paid group of hairstylists and beauticians in the world today. Every lovely star you see on the screen has been beautified by a Guild member. It has been said that this Guild is Hollywood's "Book of Knowledge" on beauty.



At Paramount Studios I talked with Leonore Sabine, the head hairstylist who is responsible for the lovely glamorous coiffures worn by such stars as Carole Lombard and Marlene Dietrich. Miss Sabine is president of the Motion Picture Hairstylists Guild. We discussed permanent waves and I asked why the stars *always* have beautiful waves, while so many of us ordinary mortals feel we have to depend partly on luck. Miss Sabine replied:

"Of course the stars cannot afford to trust to luck but any woman can be equally certain of a beautiful permanent if she will have her hair waved by the method selected by the stars."

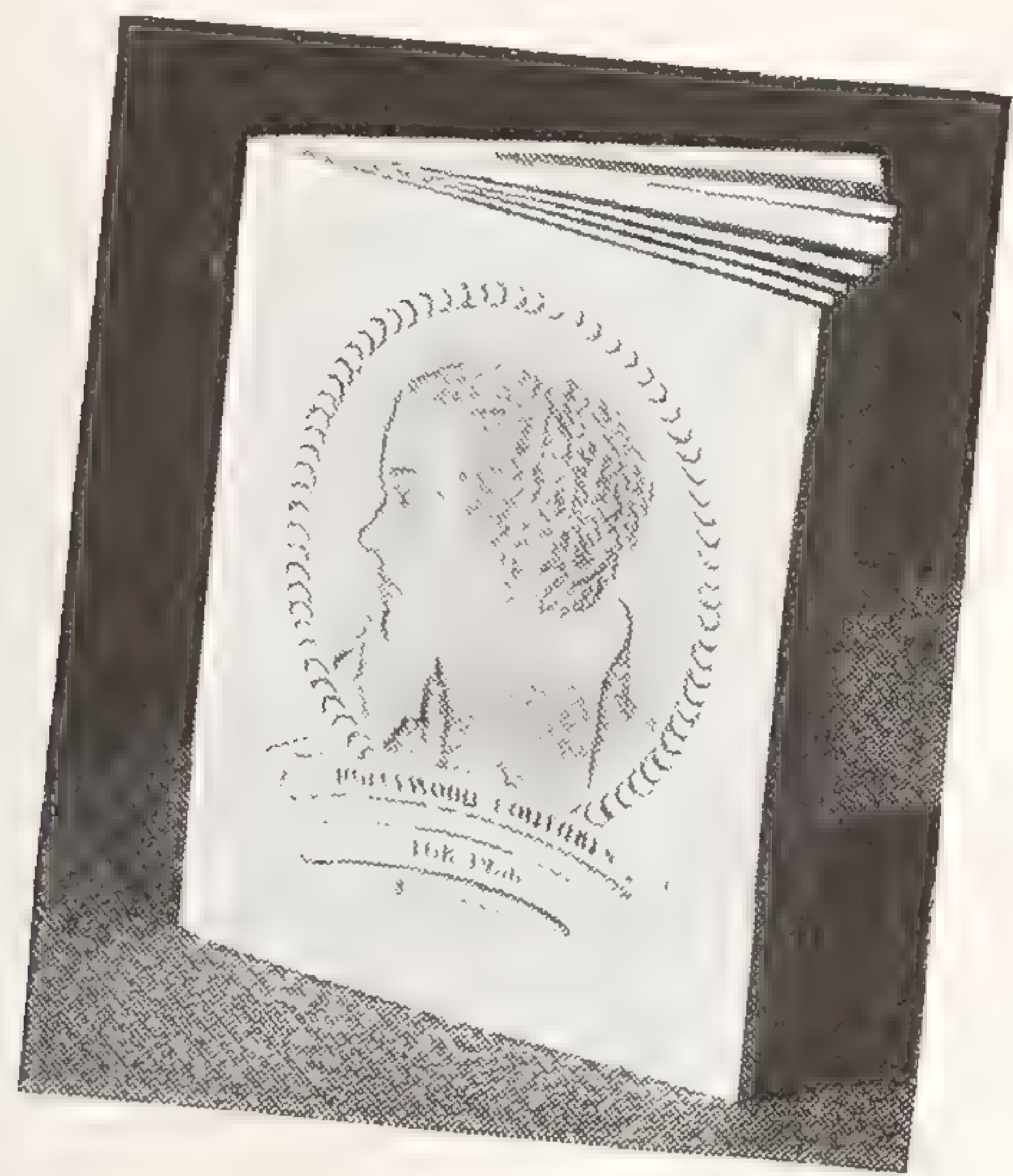


At United Artists Studio I asked head hairstylist Nina Roberts for more information. She it was who cut off those famous curls when Mary Pickford decided to wear a bob. Also to her credit are the famed Merle Oberon hairstyles. When I asked what waving methods are being used by the stars, she replied:

"We have tried them all but nearly every star you see on the screen has her hair waved by the Duart method, for only Duart gives individual heat control to each curl. In the Duart method each heater is regulated by a separate thermostat and the smaller curls get less heat than the larger ones. This pro-



## BOOK OF FOR SPRING



duces an absolutely uniform wave with never a danger of those ugly frizzy ends."



Thanking Miss Roberts for this valuable bit of information, I hurried over to see Helen Hunt, head hairstylist at the nearby Columbia Studios. When I arrived Miss Hunt was designing a new hairstyle creation for Grace Moore, whom you will soon see with Franchot Tone in "Cissy." When I told her that I was looking for beauty news, she replied:

"Well, you'll live a long time before you get any bigger news than this," and she handed me an attractive jar labeled "Creme of Milk." "Here at last is what every woman in the world has been looking for," she continued. "It is a beauty creme actually made from milk. Real, honest to goodness, pure, fresh, dairy milk! Hollywood's cosmeticians say it is the greatest scientific discovery ever made in cosmetics. Already you will find this new creme on the dressing table of almost every star in Hollywood and of course we hairstylists are using it too and telling all our friends about it."

Never have I seen anyone in Hollywood show such enthusiasm over a new beauty product, for here we have a cosmetic factory on every block and some sort of a new cream is born every minute. But never before has anyone succeeded in making a beauty creme from milk, the finest skin beautifier that has ever been known. This new product is being advertised on this page for the first time anywhere—better send for a jar.

I haven't space here to tell you about my visits to the other studios but all the hairstyles I selected are in the book shown above. It is packed full of the smartest, most alluring coiffures Hollywood has ever produced. Send for this book and take it to your hairdresser—she will be able to copy one of the hairstyles for you. In the Duart Permanent Wave advertisement at the left, there is a coupon which you may use to send for this booklet.



## Hollywood Cosmeticians

### Wildly Praise

## NEW BEAUTY CREME

made from

# Milk



## Milk in a Beauty Creme! It has been done at last!

Screen stars, Hollywood cosmeticians, and beauty editors pronounce Creme of Milk the greatest scientific cosmetic discovery ever made. Think of it—all the famous beautifying qualities of pure fresh dairy milk have been compounded in the form of a new all-purpose facial creme. Now in this one amazing creme made from milk you will find everything you need to cleanse your skin more thoroughly than ever before, and to banish dryness, roughness and blemishes. Your skin will be kept so smooth and soft that your powder will cling perfectly for hours and hours. No other powder base will be necessary.

Hollywood has taken Creme of Milk right to its very heart. The Head Hairstylists at United Artists, Paramount, Columbia, MGM, and Universal Studios report that already a jar of Creme of Milk is to be found in almost every star's dressing room.

"All are enthusiastic," say the hairstylists, "about the discovery of Creme of Milk and are using it to remove their makeup and protect their skins from the loss of natural oil which occurs with the use of ordinary cremes."

You can begin to enjoy this thrilling new beauty creme at once. Mail your coupon today! Creme of Milk is so new stores haven't yet had a chance to buy it. So we are sending a full 20-cent size jar for only 10 cents.

**DUART'S**  
**creme of milk**  
**all-purpose facial creme**

SEND 10 CENTS FOR FULL  
20c SIZE JAR . . . SEND 50c  
OR \$1 FOR LARGER RETAIL  
SIZES

DUART, 984 Folsom Street, San Francisco, Calif.

I enclose (10c), (50c), (\$1.00) for which please send me one jar of Creme of Milk at once.

Name.....

Address.....

City.....State.....



# AGE 19

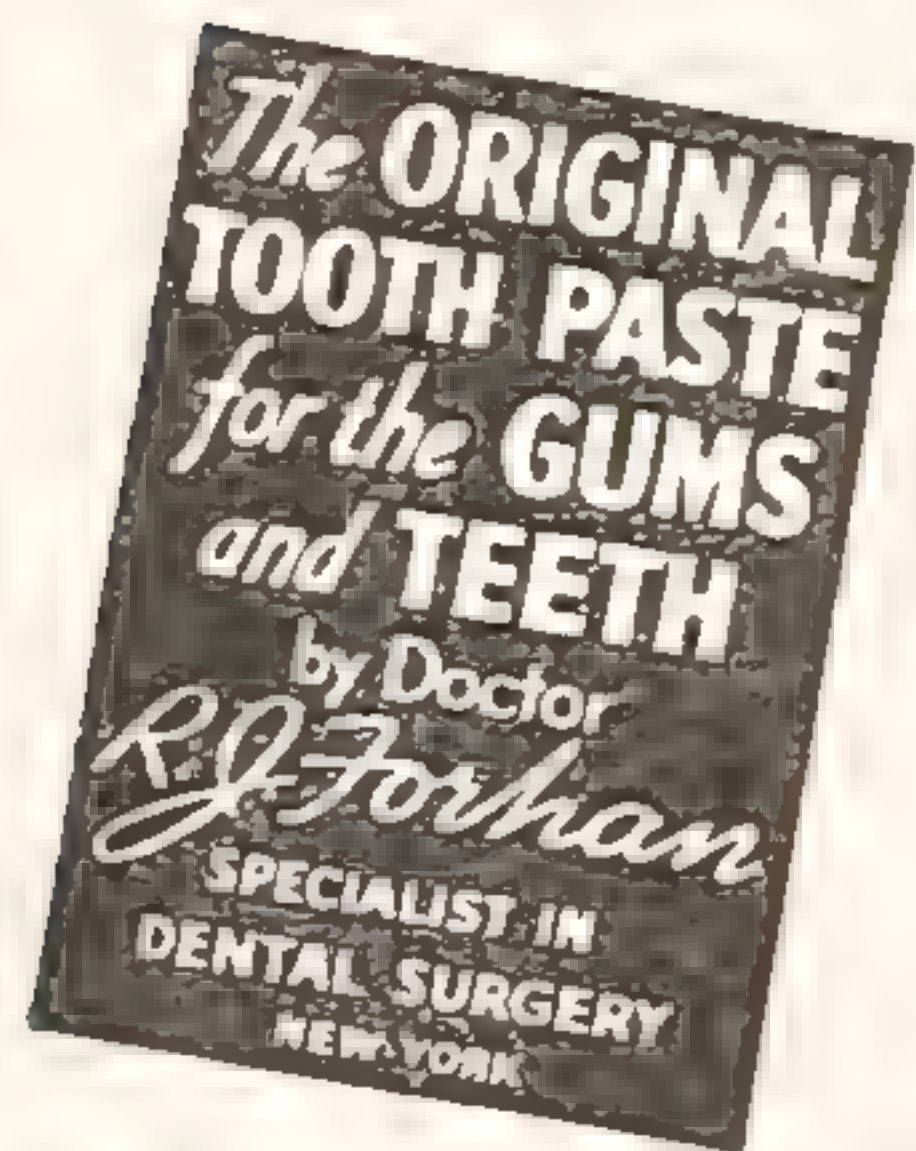


**TEETH  
LOOK 40**

*because she used a  
HALF WAY tooth paste*

Don't waste another day on half way dental care. Superficial cleansing may keep your teeth white—for a while! But when your neglected gums grow soft and tender, all the half way measures in the world won't preserve your teeth.

Now—while your teeth are still firm and sound—replace half way care with the tooth paste that does both jobs. Forhan's whitens your teeth and fights the menace of spongy gums at the same time.



Why quit half way in caring for your teeth when Forhan's gives two-fold protection at the price of most ordinary tooth pastes? Be safe. Get Forhan's today!

**Forhan's**  
DOES BOTH JOBS {CLEANS TEETH  
{SAVES GUMS

**BEAUTY FLASH**

**KNOW THE LATEST BEAUTY SECRETS—LEARN ABOUT THE NEW BEAUTY DISCOVERIES—AND ABOVE ALL LEARN ABOUT THE BEAUTY THRILL OF 1936**

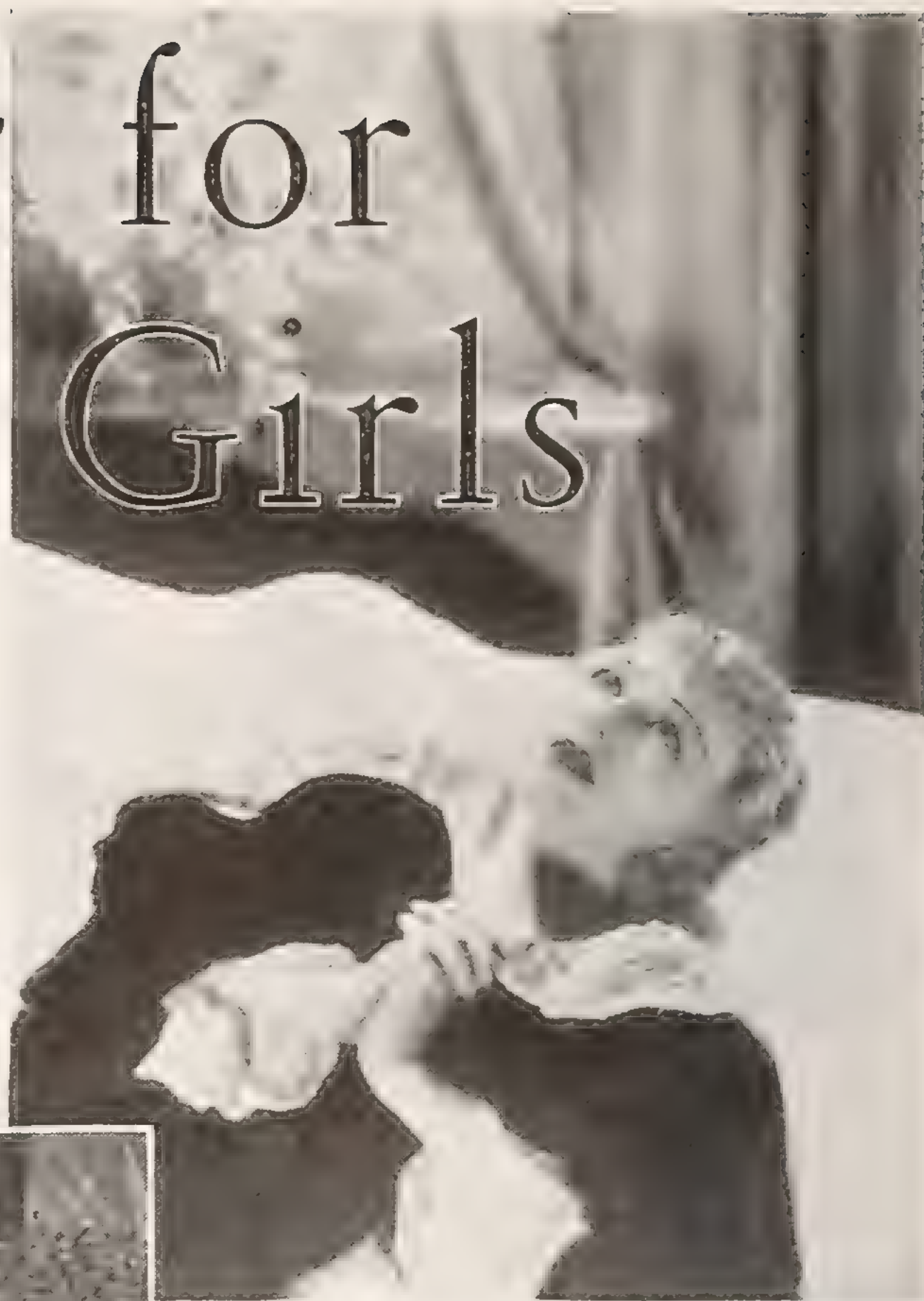
Get Your Name On The

*Beauty Guide* MAILING LIST

For Only 10c in Stamps or Coin Write Today To: BEAUTY GUIDE EDITOR P. O. Box 25, Quincy, Mass.

## Tips for Tiny Girls

Isabel Jewell, no bigger than a minute, tells how to overcome the handicaps of small stature



Isabel Jewell, skyrocketing to new screen fame, is one of Hollywood's smallest girls. Left: Beverly Roberts and Isabel Jewell take time out for a sunbath while vacationing in Palm Springs



did Queen Victoria who also was small of stature. Isabel has her own rules for making herself seem normal in size and here is the way she gave them to me.

"Never, never talk baby talk if you are a small girl," she insists, "and never act coy. Never think of yourself as being small. When I meet men, no matter if they are well over six feet, I make it a point to keep my eyes on theirs and to modulate my voice to its lowest. A low, resonant voice makes a big impression while one that is babyish or high, only intensifies one's smallness."

Strangely enough, until Isabel pointed it out to me, she had never impressed me as being so tiny on the screen. Do you remember her grand role in *Tale of Two Cities*? As she sat there in the tumbril, on the way to the guillotine, and swayed the hearts of the audience with her pathos did you think of her as being small?

"I always keep my chin high," she continued, "for one who is small cannot afford to be meek and shy. My clothes too are carefully selected to off-set any suggestion of coyness and child-like demureness. I avoid all ruffles and select clothes which have straight, long lines. I wear size twelve [Continued on page 79]

SIZE is no handicap to Isabel Jewell. She refuses to let the world think of her as a tiny person. Actually she is one of the smallest stars of the screen, but what Isabel lacks in stature and avoirdupois, she makes up in brains. She has considered the problem of tiny women from every angle and was more than delighted when I asked her to outline her ideas on the subject.

"I was always little," she said, "and when I was a child on our ranch in Wyoming, someone was always telling me I couldn't ride such and such a bad horse because I was too little. My favorite answer was that while I might be little, I was wirey and then I'd ride the horse, just to show them I could."

Napoleon was a little man but he did quite well, insists Isabel, and so



# "How can I be More Attractive?"

*a thousand women a day  
write Ginger Rogers*



## *Color Harmony Powder Gives New Beauty*

"POWDER in your color harmony shade can give you more beauty than other shades," says Ginger Rogers, "because it is created to enliven your skin with youthful radiance. It beautifies through the magic of color harmony, a secret originated by Max Factor." If you want new loveliness, try Max Factor's Powder in the color harmony shade for your type. Max Factor's Face Powder \$1.



## *Rouge that Imparts Youthful Charm*

"SCREEN STARS," says Ginger Rogers, "use Max Factor's Rouge, because the color harmony shades add an exquisite lifelike color that harmonizes with the powder and lipstick." If you want to see what a difference it makes to use a color created to dramatize your type, try Max Factor's Rouge in your color harmony shade. Max Factor's Rouge 50¢.

© 1936 Max Factor & Co.

To the many requests for advice on beauty, Ginger Rogers gives one answer, "The secret of beauty for every woman lies in color harmony make-up, originated by Max Factor, Hollywood's make-up genius, and consists of powder, rouge and lipstick created in harmonized shades that dramatize the charm of every type."



## *New Lip Make-Up Gives Lips Lasting Color*

MAX FACTOR'S Super-Indelible Lipstick in the color harmony shade for your type will give you an alluring, lasting color. Being moisture-proof, you may apply it to both inner and outer surface of the lips. This gives them an even color, keeps them smooth. Max Factor's Super-Indelible Lipstick \$1.

# Max Factor ★ Hollywood

*Would you like to try Hollywood's make-up secret — powder, rouge, lipstick in your color harmony shade? Mail coupon below.*

### Mail for POWDER, ROUGE AND LIPSTICK IN YOUR COLOR HARMONY

MAX FACTOR, Max Factor's Make-Up Studio, Hollywood:  
Send Purse Size Box of Powder and Rouge Sampler in my color harmony shade,  
also Lipstick Color Sampler, four shades. I enclose ten cents for postage  
and handling. Also send me my Color Harmony Make-Up Chart and 48-page  
Illustrated Instruction book, "The New Art of Society Make-Up"... FREE.  
5-5-4

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STREET \_\_\_\_\_  
CITY \_\_\_\_\_ STATE \_\_\_\_\_

COMPLEXIONS	EYES	HAIR
Very Light <input type="checkbox"/>	Blue <input type="checkbox"/>	BLONDE
Fair <input type="checkbox"/>	Gray <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Creamy <input type="checkbox"/>	Green <input type="checkbox"/>	BROWNETTE
Medium <input type="checkbox"/>	Hazel <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Ruddy <input type="checkbox"/>	Brown <input type="checkbox"/>	BRUNETTE
Sallow <input type="checkbox"/>	Black <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Freckled <input type="checkbox"/>	LASHES (Color) <input type="checkbox"/>	REDHEAD
Olive <input type="checkbox"/>	Light <input type="checkbox"/>	Light <input type="checkbox"/> Dark <input type="checkbox"/>
Only <input type="checkbox"/> Normal <input type="checkbox"/>	Dark <input type="checkbox"/>	If Hair is Gray check type above and here <input type="checkbox"/>
SKIN Dry <input type="checkbox"/>	AGE	
Only <input type="checkbox"/> Normal <input type="checkbox"/>		



# Weak, Rundown Nervous, Skinny Folks!



## Without Cost—Make This Amazing IODINE TEST!

Within 1 Week Sea Plant IODINE in Kelpamalt Must Give You Tireless Energy, Strong Nerves, Pounds of "Stay-There" Flesh or the Trial is FREE... It Costs You Nothing!

**K**ELPAMALT, the new mineral concentrate from the sea, gets right down and corrects the real underlying cause of weakness, skinniness and nervous rundown conditions—IODINE STARVED GLANDS. When these glands don't work properly, all the food in the world can't help you. It just isn't turned into flesh. The result is, you stay weak and nervous, tired out and skinny.

The most important gland—the one which actually controls the body weight—needs a definite ration of iodine all the time—NATURAL ASSIMILABLE IODINE—not to be confused with chemical iodides which often prove toxic. Only when the system gets an adequate supply of iodine can you regulate metabolism—the body's process of converting digested foods into firm flesh, new strength and energy.

To get this vital mineral in convenient, concentrated and assimilable form, take Kelpamalt—now recognized as the world's richest source of this precious substance. It contains 1300 times more iodine than oysters once considered the best source. 6 tablets alone contain more NATURAL IODINE than 486 lbs. of spinach or 1387 lbs. of lettuce.

Make this test with Kelpamalt. First weigh yourself and see how long you can work or how far you can walk without tiring. Then take 3 Kelpamalt Tablets with each meal for 1 week and again weigh yourself and notice how much longer you can work without tiring, how much farther you can walk. Notice how much better you feel, sleep and eat. Watch flattering extra lbs. appear in place of scrawny hollows. And if you don't gain 5 lbs. this very first week the trial is free. 100 jumbo size Kelpamalt tablets—four to five times the size of ordinary tablets—cost but a few cents a day to use. Get Seedol Kelpamalt today. Kelpamalt costs but little at all good drug stores. If your dealer has not yet received his supply, send \$1.00 for special introductory size bottle of 65 tablets to the address below.

### SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Add Weight Quickly. Mineral contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menus for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 774, 27-33 West 20th St., New York City.

**SEEDOL**  
**Kelpamalt Tablets**

Manufacturer's Note:—Inferior products, sold as kelp and malt preparations—in imitation of the genuine Seedol Kelpamalt are being offered as substitutes. The Kelpamalt Company will reward for information covering any case where an imitation product has been represented as the original Seedol Kelpamalt. Don't be fooled. Demand genuine Seedol Kelpamalt Tablets. They are easily assimilated, do not upset stomach nor injure teeth. Results guaranteed or money back.

## Hollywood Highlights

Our Star Reporter Sees All, Hears All and Tells All in This  
Revealing Glimpse of Hollywood at Work and at Play

by Hedda Hopper

**I** HEARD a nifty the other night that I'll pass on to you. Mrs. Herman Mankiewicz, the wife of one of the ace writers at Metro-Goldwyn-Mayer Studios, wanted a trip to New York, but she didn't want to leave hubby in the big house, so she rented the house, got him an apartment, installed a cook, and sailed away. Well, Herman took a gang home to celebrate, but the dinner was not up to par, and the next day on the lot, he ran into his brother, Joe, and poured out his woes. Joe cracked out with, "well, what kind of a cook do you expect from the Pinkerton Detective Agency?"

Which reminds me of the story about the director and his girl friend. They were "devoted" for about three years, but couldn't make up their minds to say those fatal words, "Till death do us part." One dismal morning, after a very gay evening at the Trocadero, the girl's best friend called her and said, "Dearie, did you know so-and-so got married this morning?" The girl in question said, "Don't be silly. We had a swell evening and never got home until six A.M. But I'll call him up just the same." And she did! And repeated the silly rumor. His reply was, "Yes, darling, it's true, but you see, sweetheart, that's the picture business!"

### The Serious Side

Now I'm convinced that's what the public expects of Hollywood. Try to tell them it's a hard-working village

and they laugh in your face. Why, the other day at high noon, at Hollywood Boulevard and Vine Street, a policeman was killed and another injured. The murderer was shot and will probably die. All because a man loved a telephone operator and couldn't live without her. If they had been connected with the picture business, the circulation of all the newspapers in the land would have reached a new high.

Which brings me back to darling Thelma Todd, who loved life and never harmed any living thing. And Jack Gilbert's will, which should be inscribed in the forecourt of Grauman's Chinese Theatre so that all could read and ponder. He was called all sorts of names, but in his will he remembered everyone who had ever been kind to him. I remember Jack so well in his first talking picture, *One Glorious Night*. He worked so hard, held his head so high, but the look of fear never left his eyes. He had to do silly, stupid, long love scenes with a girl who had no more warmth than an iceberg. He knew they were bad, but it was a new medium and Lionel Barrymore, the director, after spending a life-time on the stage, should have known more about it than Jack. But it turned out that he didn't, and Jack was lost.

### A Haunted Cafe

They have torn down the old commissary on the Metro-Goldwyn-Mayer lot and are building a bigger and



Jean Arthur celebrates the arrival of spring by taking a dip in her private swimming pool



Jean Harlow, William Powell and Marion Davies watch the thoroughbred speedsters at Santa Anita





Hedda Hopper, celebrated actress, veteran Hollywoodite and popular member of the Film Colony's social clique, will be a monthly contributor to **MOVIE CLASSIC**

better eatery, but I'm thinking that many ghosts will haunt the old place if they try to go fancy or high-hat. In that old restaurant, where the stars mingled with the extras with a cheery, "Hello, how's the old world treating you these days?", the spirits of Marie Dressler, Lon Chaney, Karl Dane, Paul Bern, Thelma Todd, and Jack Gilbert still hover. And here every morning, for his cup of coffee, comes Clark Gable, just as he did when he was an extra struggling up the ladder. He still enjoys having breakfast with "the gang," which means the carpenters, the grips, and the electricians. He says it starts his day off right.

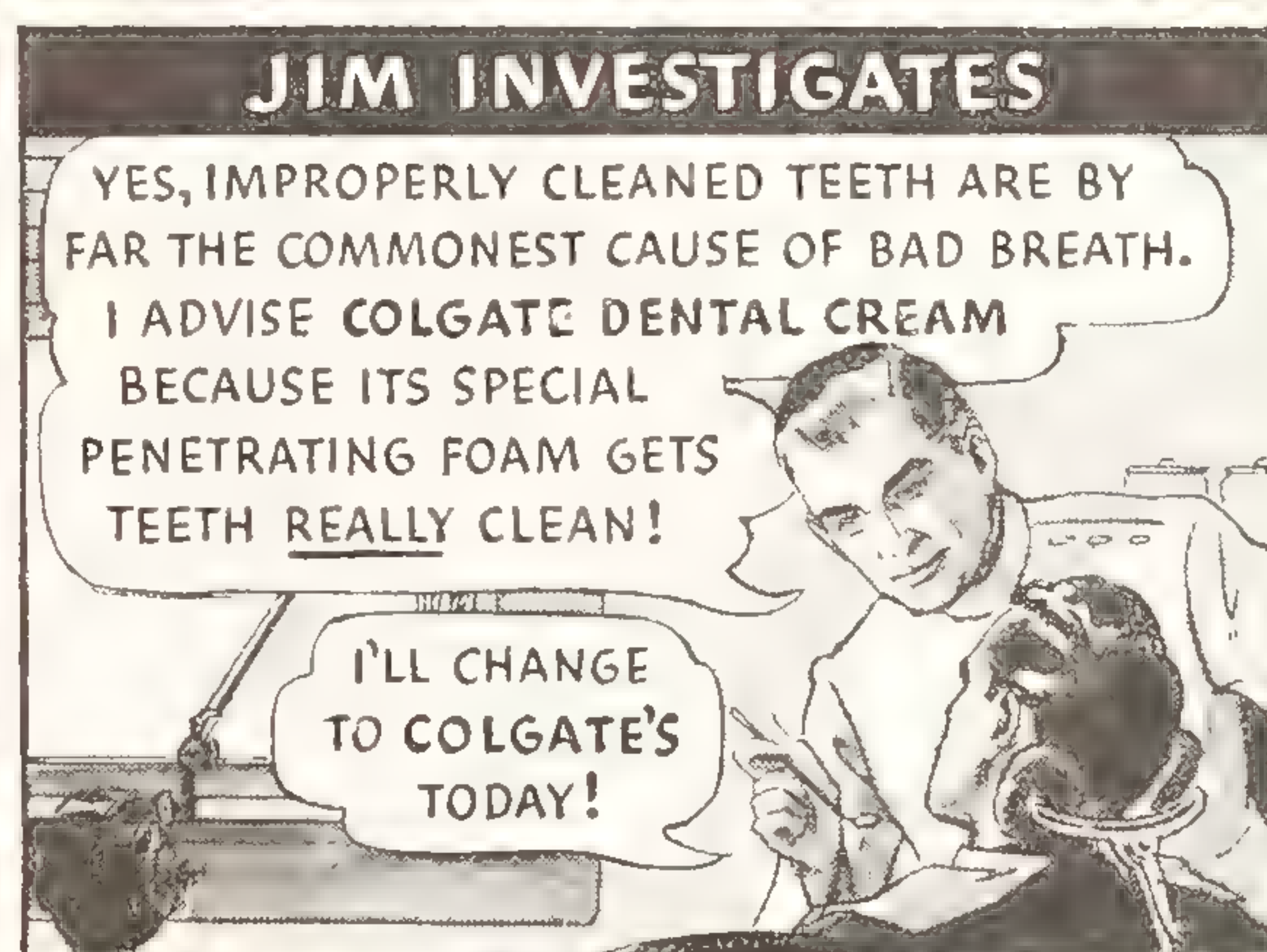
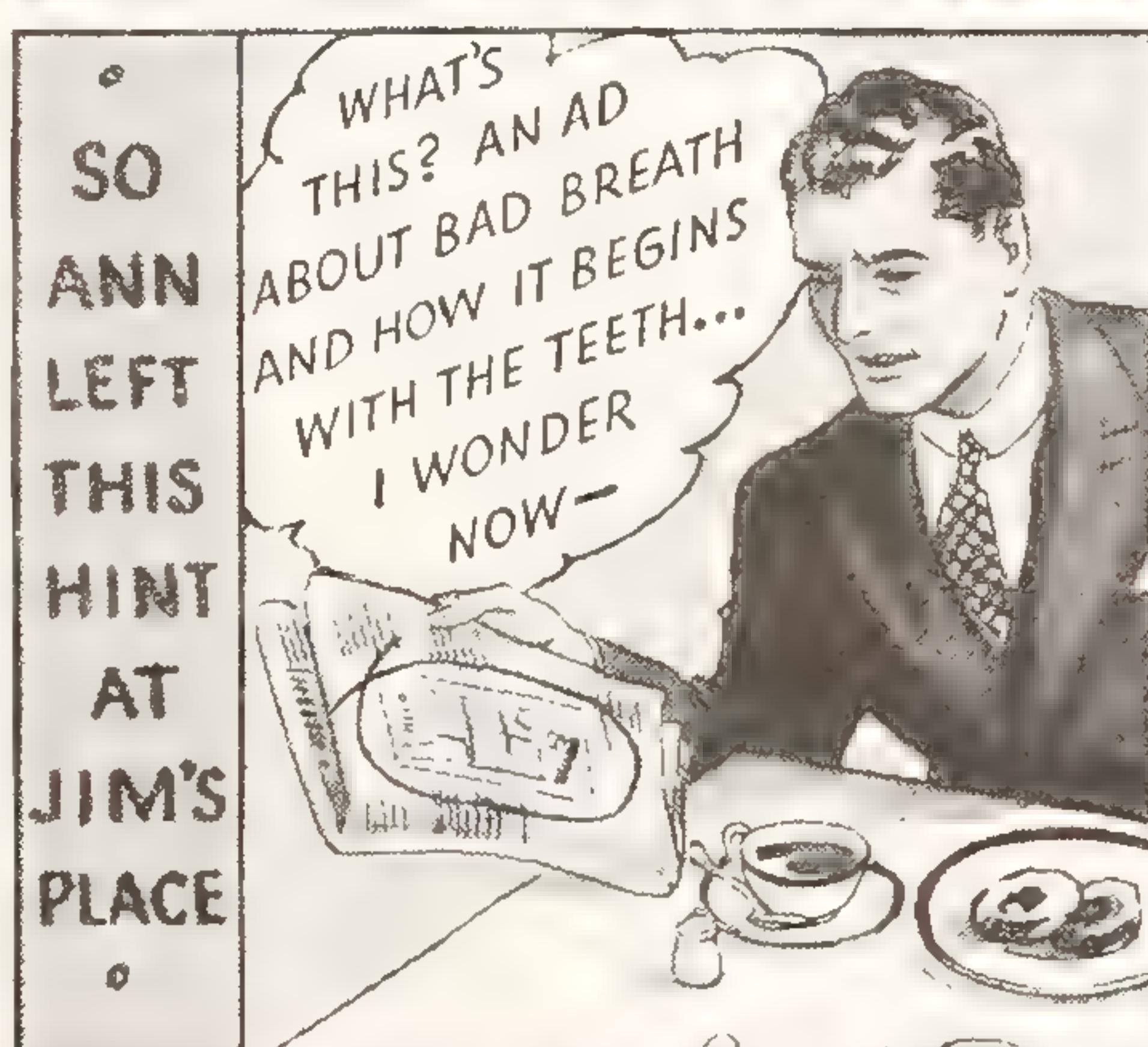
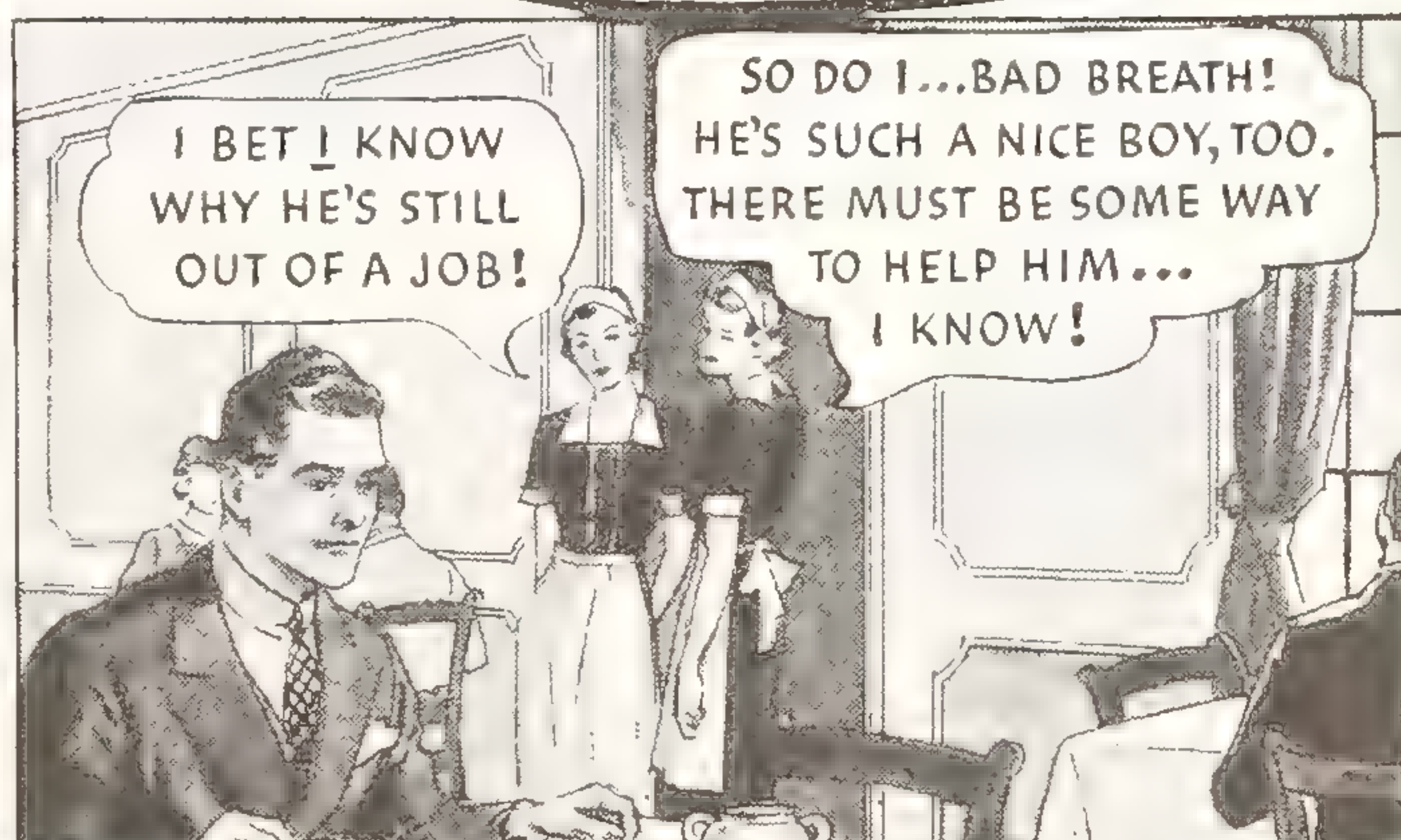
#### A Favorite Returns

I had a bit of work in *Dracula's Daughter* at Universal. A newcomer named Gloria Holden plays the lead. She certainly looked spooky, but between scenes she sits and knits! Margaret Churchill plays the love interest. She's blossomed into a lovely girl since her happy marriage to George O'Brien, and says, with a twinkle in her eye, "Can you imagine my daughter's surprise when she grows up to find that I took a day off from *Dracula's Daughter* to have her christened?" She named her Orin O'Brien. And then we discovered that our director, Mr. Hilliard, had directed the first picture George O'Brien ever made. George strapped faked fins on his back and played a shark! He did the underwater swimming scenes for one of the early thrillers.

While walking over to the set, a big black lady sitting in a glorious Cadillac limousine, waved at me as I passed by. I looked and looked, and I'll be darned [Continued on page 60]



**COFFEE AND DOUGHNUTS AGAIN! THAT MEANS HE HASN'T A JOB YET!**



### Most Bad Breath Begins with the Teeth!

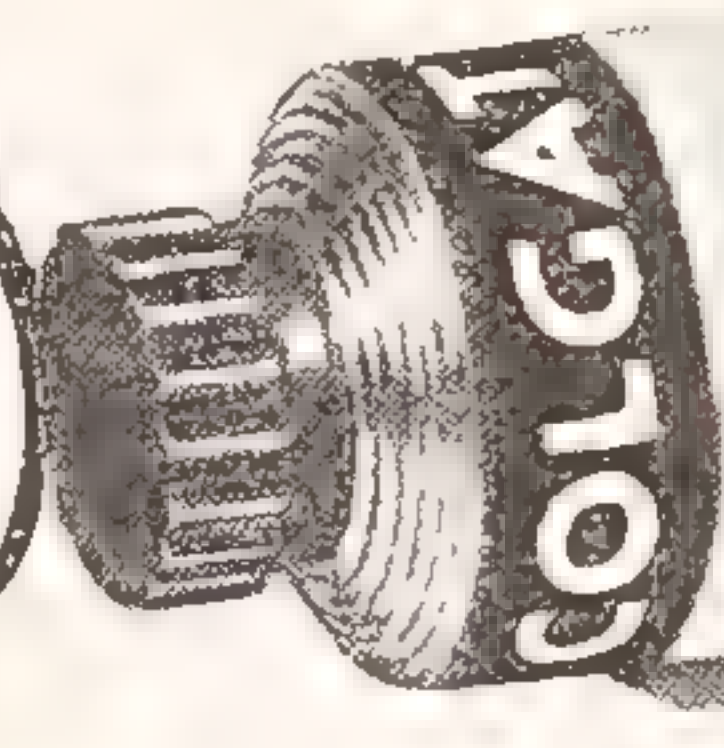
**M**ILLIONS realize how true this is, and use Colgate Dental Cream for real protection. Its special penetrating foam removes decaying food deposits lodged between the teeth, along the gums, and around the tongue—which dentists agree cause most bad breath. At the same time, a unique, grit-free ingredient polishes enamel—makes teeth sparkle.

Try Colgate Dental Cream—today! Brush your teeth, your gums, your tongue, with Colgate's. If you are not entirely satisfied after using one tube, send the empty tube to COLGATE, Jersey City, N. J. We will refund **TWICE** what you paid.

**NO OTHER TOOTH PASTE EVER MADE MY TEETH SO BRIGHT AND CLEAN!**



**20¢**  
LARGE SIZE  
Giant Size, over  
twice as much,  
**35¢**



**COLGATE**  
RIBBON DENTAL CREAM





# TO STOP CONSPICUOUS NOSE SHINE

**POWDER MUST BE PROOF  
AGAINST SKIN-MOISTURE**

You get back 2½ times your money's worth if Luxor moisture-proof powder is not shine-proof on your skin.



● Shiny nose is the reason most women use powder, which explains why 6,000,000 women prefer Luxor already. It has the magical effect of combatting skin shine in the critical place where any powder shows its first sign of failure—around the nose.

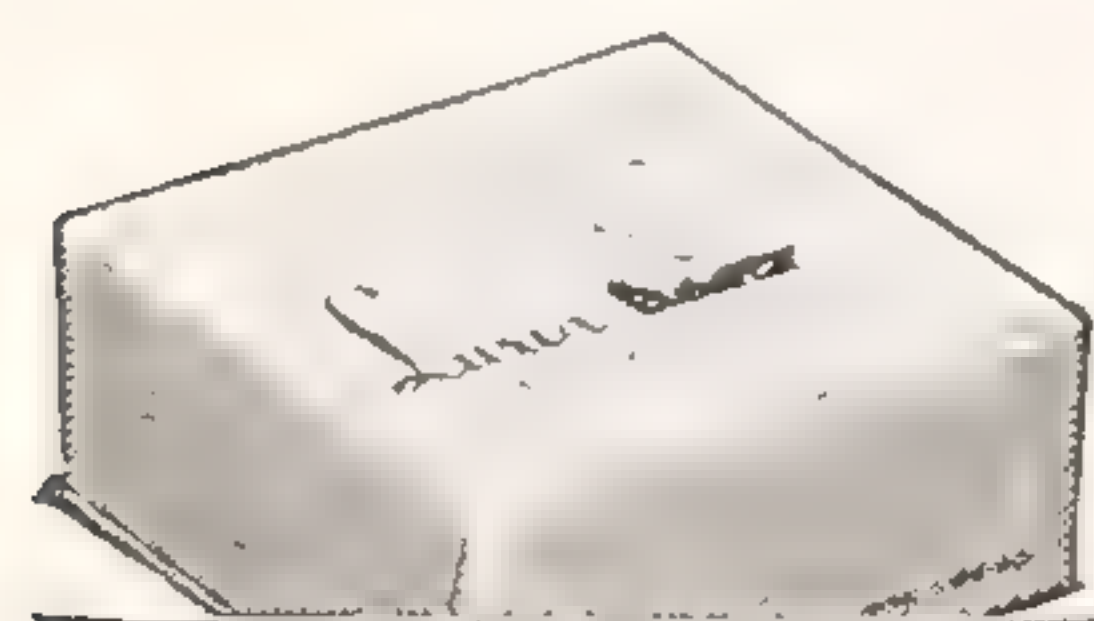
Now only a trial will convince you of this. We know, because among 5,000 women recently, more than half using a sample of Luxor liked it better than their present powder.

**2½ times your money's worth back!**

Get the regular 55c package of Luxor at any cosmetic counter. Choose any one of the flattering shades best suited to your type. Wrapped with the Luxor package is our gift to you, a 2-dram bottle of La Richesse Perfume selling regularly for \$3 an ounce in the stores.

Then give Luxor the severe test we have mentioned. If it does not satisfy you better than any powder you have ever used, keep the flacon of La Richesse Perfume worth 75c and mail us the partially used box of Luxor face powder. We will send you our check for the 55c you paid, plus the postage.

Thus with the 75c gift of perfume, plus our check for 55c you get 2½ times what you paid for Luxor if you are not satisfied. Act now!



**55c**  
moisture-proof  
FACE-POWDER  
**Luxor**

**Coupon brings 4-piece make-up kit!**



**Try Amazing  
New Luxor  
Hand Cream**  
This marvelous  
new skin softener  
keeps hands soft,  
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is guaranteed non-  
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Please send me your 4-piece make-  
up kit including generous amount of  
Luxor Moisture-Proof Powder, Lux-  
or Rouge, Luxor Special Formula  
Cream and Luxor Hand Cream. Here  
is 10c to help cover mailing. (Offer  
not good in Canada). Check,

POWDER: Rose Rachel ☐ Rachel ☐  
Flesh ☐  
ROUGE: Radiant ☐ Medium ☐  
Sunglow ☐ Pastel ☐  
Vivid ☐ Roseblush ☐

Name .....  
Address .....  
City .....

## \$1,000 For An Idea!

[Continued from page 10]

ing opposite him, leaned casually against a chair; Roland Young stood behind the British blond, with others in the background.

Remember the Bison emblem, which Tom Ince used on his 'Westerns', made at Inceville, in the early days of Hollywood?" queried Tom Ricketts, pioneer picture actor and ace-director. "It appeared not only at the beginning, but was smeared all over the picture. That was done to prevent unprincipled rivals from sniping 'shots' and sequences, as was frequently done in those days."

Harry Myers, whose experience in Filmdom goes back to the Mack Sennett regime at Edendale recalled the origin of the Triangle Film Company's popular trade-mark—a triangle with the names of Griffith, Ince and Sennett flanking the three sides.

Lorimer Johnson, another player whose memory goes back to the genesis of the film industry, brought up the Liberty Bell emblem used by Lubin. "Lubin lived in Philadelphia and he knew how dear to the people's heart the Liberty Bell was," Johnson explained, "so he appropriated it, putting his name underneath in bold letters."

Of course Miss Pickford and Mr. Lasky are fully capable of inventing an appropriate design for their pictures; but they have asked Fawcett Publications, through the 3,000,000 readers of SCREEN BOOK, HOLLYWOOD, MOVIE CLASSIC, SCREEN PLAY and MOTION PICTURE, to help them invent a really original trade-mark. There are several very good reasons for this.

First, Pickford-Lasky seeks to capture wide public interest for its productions. It is felt that the films are deeply indebted to the people for their loyalty and support.

Second, there is a feeling that the people in the industry are too close to it for the fresh inspiration which Miss Pickford and Mr. Lasky want their trade-mark to express. They believe that some outsider will have just the right idea they seek.

The entries will all be passed on by Miss Pickford, Mr. Lasky and Capt. Roscoe Fawcett, who constitute the board of judges. Time being the essence of all things, as Mr. Lasky points out, contestants are urged not to delay sending in their suggestions, conforming to the conditions here stated. The sooner your idea is received, the more careful consideration can it be given.

The most effective trade-marks are simple in design and construction. They must definitely stand for the product they are intended to identify and advertise, either directly or by happy suggestion. Pickford-Lasky's pictures will be made for the world-market. They will strive to be entertainment plus—pictures you can't forget!

Wherever music can be incorporated

into the plot-structure, it will be used, because it is recognized as the language of widest appeal. *One Rainy Afternoon*, the first Pickford-Lasky production, which is now nearing completion, is a fine example of the company's ideal. It is a bright comedy-romance of modern Parisian life. Besides Lederer and Miss Lupino, the cast includes Roland Young, Hugh Herbert, Joseph Cawthorn, Countess Liev de Maigret, Eily Malyon, Georgia Caine—all of them names to conjure with.

"Only four major productions a year will be made by Pickford-Lasky," said Mr. Lasky, "as 'mass-production' is furthestmost from our minds. If possible, something of these aims and ideals should be suggested in the trade-mark."

Somewhere in the ether, there is an idea at large which embodies these characteristics. The contestant who gets on that wave-length will win the Grand Prize of \$500. There are also five individual prizes of \$100 which will be awarded to the best suggestion received by each of the five Fawcett magazines. Thus the final victor will really get \$600 for his time and thought on behalf of Pickford-Lasky. And he will experience an added thrill every time he sees his brain-child on the billboard, in the newspaper advertising and on the screen, in connection with all the pictures Mary Pickford and Jesse L. Lasky make.

Read carefully the following conditions of the trade-mark contest and then send in your idea of what will make the best emblem for Pickford-Lasky Productions, *pronto!*

1. The contest opens February 1st and closes April 15th, 1936.
2. All persons are eligible to compete, regardless of whether they are subscribers or regular readers, except employees of Fawcett Publications, Inc., Motion Picture Publications, Inc., and Pickford-Lasky Productions, Inc., and their families.
3. It is not necessary to submit a drawing of your suggested trade-mark, if you describe it adequately in words.
4. Do not submit fanciful or decorated designs, and send your letter to the magazine in which you read about the contest.
5. Winners will be announced as soon after the contest closes as possible. Watch this magazine for the exact date.
6. In case of ties, duplicate prizes will be awarded.
7. Address your entries to Trade-mark Contest Editor, MOVIE CLASSIC Magazine, 7046 Hollywood Blvd., Hollywood, Calif.
8. The decision of the judges will be final. No entries will be returned.
9. Prize-winners agree to sign over to Pickford-Lasky Productions, Inc., all rights and title to winning entries, and to accept the prize-money as full compensation for the same.





## HERE are the *PRIZE* WINNERS

**M**OVIE CLASSIC'S QUESTIONNAIRE CONTEST brought a veritable storm of entries. They were read with the keenest interest and many of the story titles suggested on your entry blanks will be found during the next few months in **MOVIE CLASSIC**. The tremendous task of mailing the promised photographs of Norma Shearer as *Juliet* is now underway and we trust that by the time this magazine reaches the newsstands, each contestant will have received his or her picture.

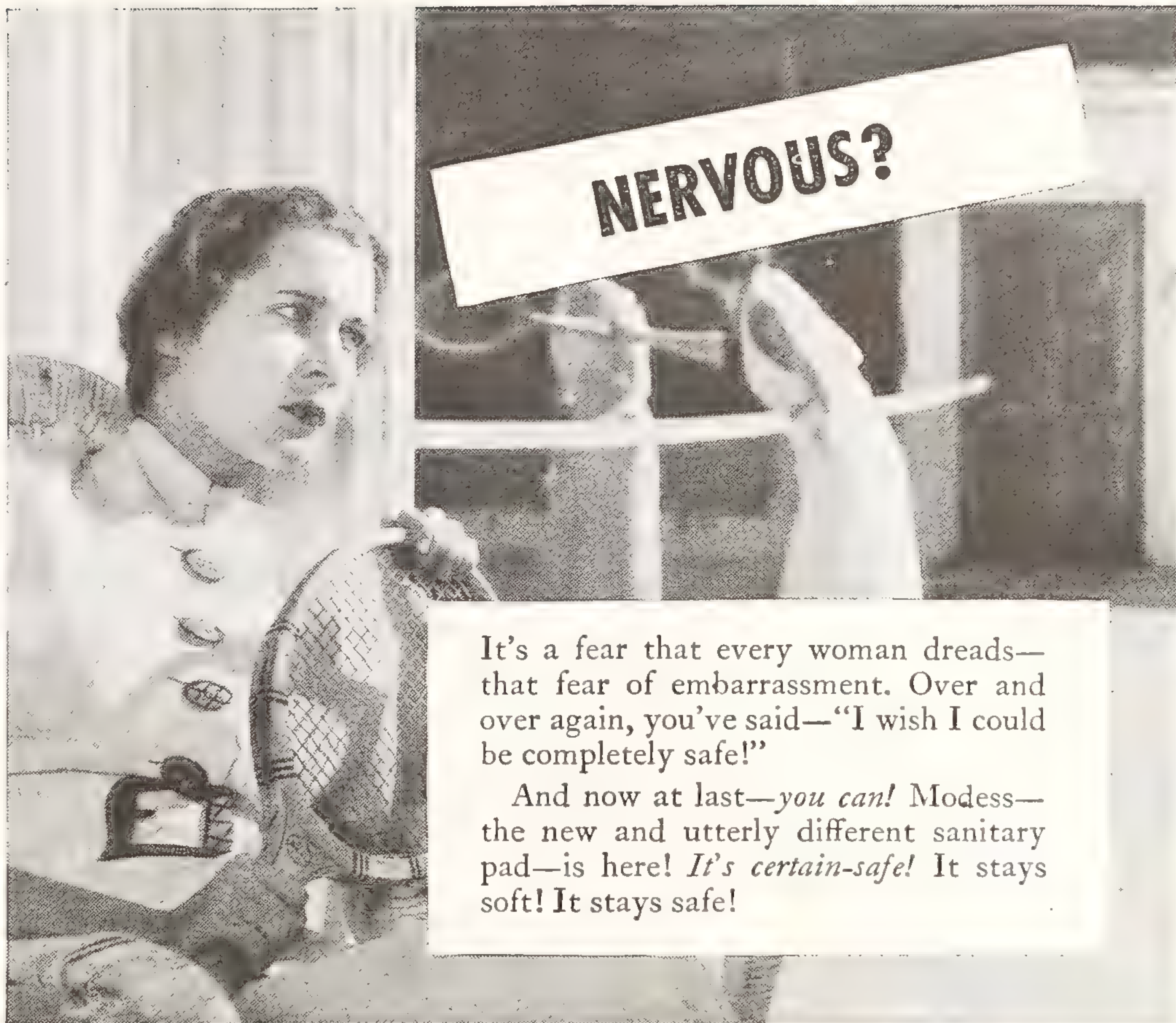
And here are the prize winners:

First Prize of \$25—Mrs. Jacob G. Smith, 602 Crossett St., Syracuse, New York.

Second Prize of \$10—Helaine B. Leschinsky, 124 Fourth St., Passaic, New Jersey.

Third Prize of \$5—Mrs. F. C. Wester, Sulphur Springs, Texas.

Fourth to Thirteenth Prizes of \$1 each—Marilyn Milner, 1601 Liberty St., Alton, Ill.; Lillie Belle Baker, Rt. 1, Box 36, Corsicana, Texas; Jeanne Tobolka, 671 E. 158 St., Bronx, New York; Venice Childers, 2644 Jackson, Chicago, Ill.; Aobin Adair, 1430 Laurel Ave., Hollywood, Cal.; Gladys Skiba, 4813 S. Seeley Ave., Chicago, Ill.; Mrs. W. G. Damery, 29 Duke St., St. John, New Brunswick, Canada; Jack Jones, 330 Park St., Bristol, Virginia; Margaret E. Marrer, 117 Pennsylvania Ave. W., Warren, Pa.; and Zelda Ketchum, Thompson, Illinois.



It's a fear that every woman dreads—that fear of embarrassment. Over and over again, you've said—"I wish I could be completely safe!"

And now at last—you *can*! Modess—the new and utterly different sanitary pad—is here! *It's certain-safe!* It stays soft! It stays safe!



Yes—say goodbye to "accident panic"—once you discover certain-safe Modess.

*No striking through*—as with many ordinary reversible pads. Notice the specially treated material on sides and back. Modess can't chafe—the edges stay dry. Just wear *blue* line on moisture-proof side away from body—and complete protection is yours!



End "accident panic"—  
ask for *Certain-Safe*  
**Modess!**

*The Improved Sanitary Pad*

Try *N-O-V-O*—the safe, easy-to-use, douche powder in its new Blue and Silver Box. Cleanses! Deodorizes! (Not a contraceptive.) At your drug or department store



**Be Wise — Alkalize**



Alka-Seltzer Makes a sparkling alkalizing solution containing an analgesic (acetyl salicylate). You drink it and it gives prompt, pleasant relief for Head-aches, Sour Stomach, Distress after Meals, Colds and other minor Aches and Pains.

LET'S EAT! I THINK THIS SPRING AIR GIVES US AN APPETITE

THEN WE'LL TAKE ALKA-SELTZER, JUST TO KEEP US FEELING RIGHT



ACID INDIGESTION

THE STORM IS OVER AND WHAT IS MORE THE SUN'S OUT BRIGHT AND GAY

THAT'S JUST HOW ALKA-SELTZER SCARES MY OLD HEAD-ACHES AWAY



HEADACHE

WE'VE HAD OUR ALKA-SELTZER AND OF COLD WE HAVE NO FEAR

SPRING SHOWERS QUICKLY COME AND GO, ABOUT THIS TIME OF YEAR



COLDS

TUNE IN  
THE NATIONAL  
BARN DANCE  
SATURDAY NIGHT  
NBC - NETWORK

**Alkalize with Alka-Seltzer** AT ALL DRUGGISTS 30¢-60¢

**WORK FOR THE GOVERNMENT**

**\$1260 to \$2100 Year TO START**

**Men — Women**

New 40-hour week means many Postal Appointments

Mail Coupon Today — SURE

**COUPON**

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FRANKLIN INSTITUTE  
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Rochester, N. Y.

Rush FREE list of U. S. Government big pay JOBS, 32-page book describing salaries, hours, work. Tell me how to get one of these jobs.

## Hollywood Highlights

[Continued from page 57]

if it wasn't Irene Dunne all done up in burnt cork to do a scene for *Show Boat*! What price art?

### Bill Rogers' Souvenirs

I went yesterday to call on Mrs. Will Rogers. What a magnificent, simple woman she is! The living-room was aflame with all the mementoes of Will's busy life. Silver-trimmed saddles from every country in the world, even China and Japan; keys, big and little, for most of the cities in America; an invitation from the Prince of Wales; another from the late King George; paintings, water-colors and sculptures by Russell, the famous cowboy artist. And there, hanging in a row, the chaps worn by his children when they were youngsters.

Joe Davidson, the famous sculptor, is out here to do a bust of Will. It should have been done years ago, but Will never had time. I met Mr. Davidson at a dinner the other night. You know Joe is a marvel—looks like a lion with that great shaggy beard of his. One of the young players, thinking he was an actor who had grown hair for some part he was about to play, called out to him, "Come on over here, Toots, and tell me all about yourself!"

### A Barrymore's Retort

Speaking of the Barrymores, it was Lionel who took over brother Jack's missing bonds and stocks and tucked them away for safe-keeping. I hear that Jack is running away with the Norma Shearer picture, *Romeo and Juliet*. Jack had an offer to do *Hamlet* over the radio, but the stipend didn't meet with his approval and he wired back, "Thanks for your telegram, but I'm afraid you're selling *Hamlet* rather short. Stop. With all good wishes, allow me to say that good *Hamlets* are scarcer than good authors."

Speaking of *Hamlet*, Leslie Howard has become an excellent swordsman at Metro-Goldwyn-Mayer's expense, so when he opens on Broadway that part of it will be pat anyway. I understand the balcony in *Romeo and Juliet* is so high above the studio stage that they have engaged a human fly to double for Romeo's ups and downs, but when it's all finished, you can bet your last dollar it will be a thing of beauty. Norma has never failed, and you've got to admire her courage.

### Claudette Breaks a Record

Speaking of stars, I understand that Claudette Colbert built her new home on Federal Home Loan, and that her salary of one hundred and fifty-thousand dollars for *Under Two Flags* is a new all-time high. Her recent marriage to Dr. Joel Pressman will cut down her high rate of income tax. Believe it or not, a top salary star, saves about \$30,000 a year by being married.

Understand Mae West doesn't own a

motor car—the risk is too great. People have been known to throw themselves in front and behind of stars' cars to collect insurance. In fact, it's a new Hollywood racket. You might like to know there's a tiny church midway between Mae's apartment and the studio, and some time during each day Mae stops by to light a candle and say a prayer for her good luck. Hope this won't hurt her rating since she became Public Envy Number I!

### Lost In Hollywood

Philip Merivale, when he came out from New York to do a part in *Give Us This Night*, wanted to rent a Ford, and was on his way to do that very thing when he passed a show window with a beautiful yellow Buick on display. Yes, he bought it! When he left town, he drove it down to the station, got an extra ticket, and the car took the same train with him. When Merivale was out here before, he did a year's term at Fox, but never got beyond the test stage. The day before the year ended, an official of the studio rushed up to him and said, "I just saw that last test you made, and I believe we can use you, for your test looks just like Karloff!"

There's a million dollars worth of talent walking the streets of Hollywood waiting and struggling for an opportunity. Superb actresses like Alice Brady, who is putting on *Outward Bound* at the Uplifters' Club for one night just to keep her hand in and keep from going mad.

### Why Hollywood Parties

People wonder at the parties in Hollywood, but you work at such a high pitch that when it is over you just can't sit down and knit. Of course, the races took up a lot of slack. There you could see all the stars screaming for their favorites, which is just another way of letting off steam. Wish you could have seen some of Bing Crosby's coats. The horses all envied him!

### Joan's Ambition

Understand Joan and Franchot Tone are each taking two singing lessons a day. I hear Joan hopes to make grand opera. I suppose Tone just wants to see that she stays in the right key.

Young Doug Fairbanks is here from London, and I couldn't help wishing as I watched him the other night that he and Joan could meet now for the first time. They would now be ready for each other. Doug was such a young man when they were married.

Doug, Senior, still lets you feel his arm muscles so you will know how fit he is. He's taking the clipper ship to Honolulu. I understand, when you fly on that, they weigh everything including the handkerchief in your pocket.

### A Beautiful Newcomer

Billy Haines' Valentine party for Mr.



Jack Warner and his new bride looked like "Burke's Perrage" and "Who's Who in America" combined. There were more stars than you'll ever find in the heavens. You can always pick out the English by their bad teeth and fine jewelry. The stars speak for themselves! Also among those present was Madeleine Carroll, the famous Continental star, back in town doing the night spots with the Fairbanks duo. She is to make a couple of pictures for Walter Wanger. She's a beauty and a darling, and has taken Mrs. Clark Gable's house.

### Praise for Kiepura

Mary Ellis also flew in from London to do a Walter Wanger picture. She tells me she has taken a twenty-year lease on an English house, and when she described her orchards and her meadows it all sounded so wonderful that I started right in packing. May will find me on the bounding sea!

I'm also going to visit Jan Kiepura in Poland. The writing fraternity had a field day at Jan's expense, but I coached him for the picture, *Give Us This Night*, and I adored him. He was just a naughty boy, and whoever expects a tenor to be like other people! The writers will all have to eat their words when they see him in the picture, for he is a knockout. When it comes to business, there has never been a contract like his. He himself drew it up. You see, he studied to be a lawyer, and that little monkey remembers everything—and I mean, *everything*.

### Fight Scenes

W. C. Fields was so mobbed on his first day at the studio that he had to go back to Soboba Springs for another week's rest.

Fred MacMurray, our 1935 hero, also '36—he's only played opposite Colbert, Lombard, Hepburn, Sidney, and Bennett—is fast becoming one of our best fighters. He mixed them pretty with Henry Fonda in *Trail of the Lonesome Pine* and he's done it again with Alan Baxter in *Thirteen Hours by Air*.

### It's An Ill Wind

As George Raft steps out of Paramount, his bodyguard and stand-in, lovingly called "The Killer," is doing a swell job in *Florida Special*.

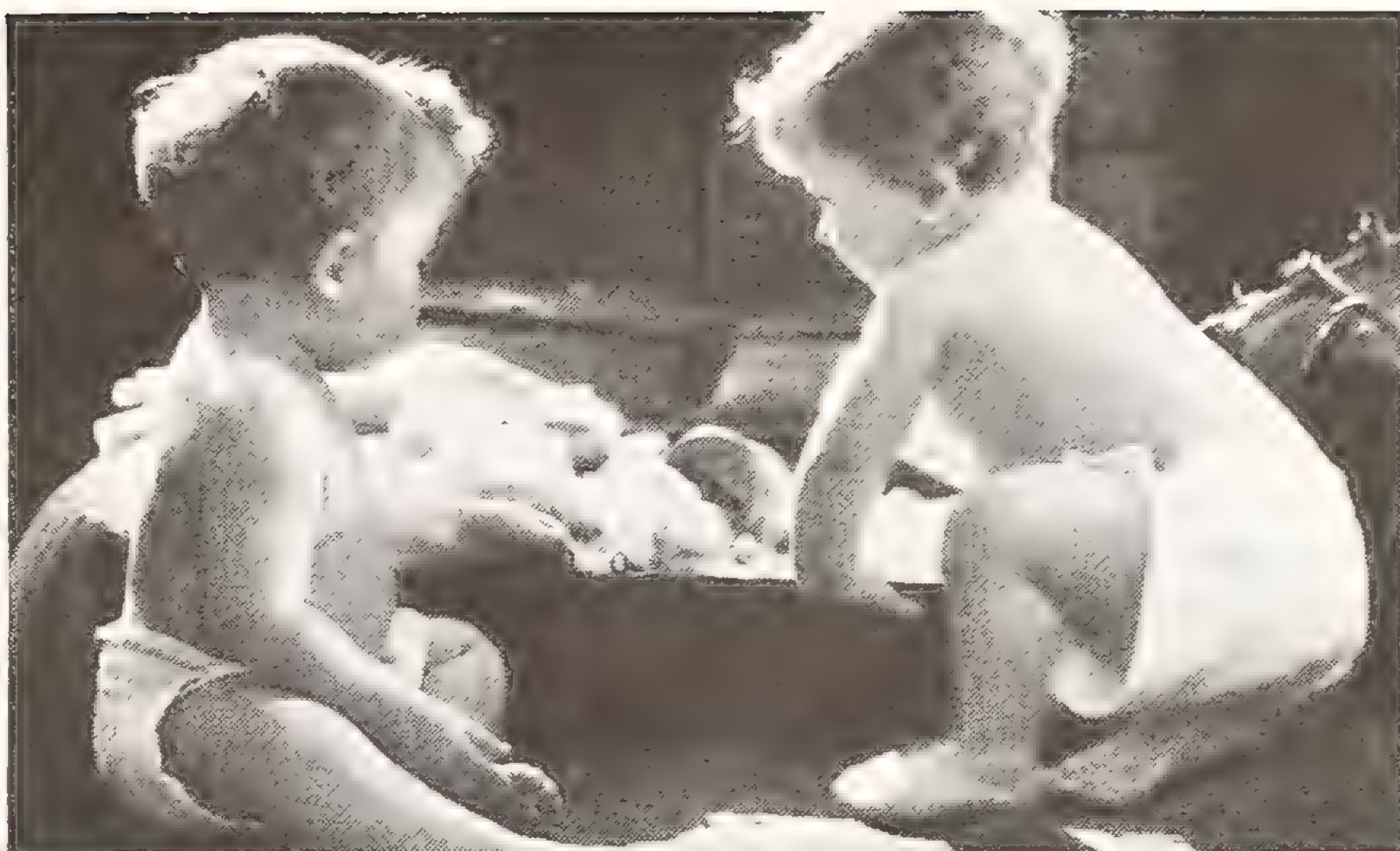
### Anti-Climax

Watching Henry Fonda and his ex-wife, Margaret Sullavan, in "*The Moon's Our Home*," reminds one of the story about the man who stalked dramatically out of the house after saying to his wife, "Everything is over between us. You will never see me again! Good-by!" And then having to go back to get his hat!

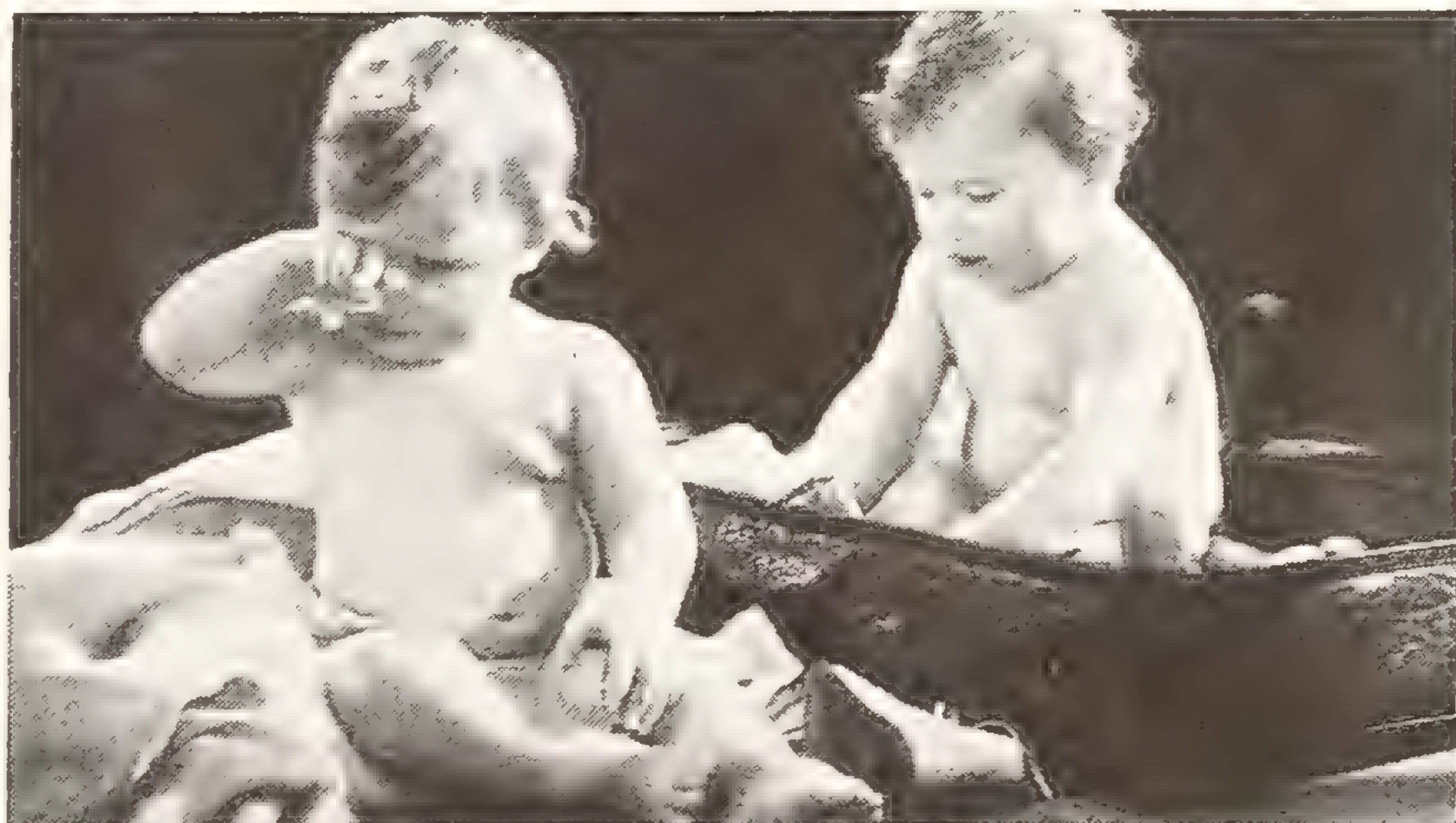
### Scene In The Rain

We've been having a spot of rain these last few weeks which always throws our daily life out of gear. The Easterners take it as a personal insult, but the English revel in it. It reminds them

[Continued on page 84]



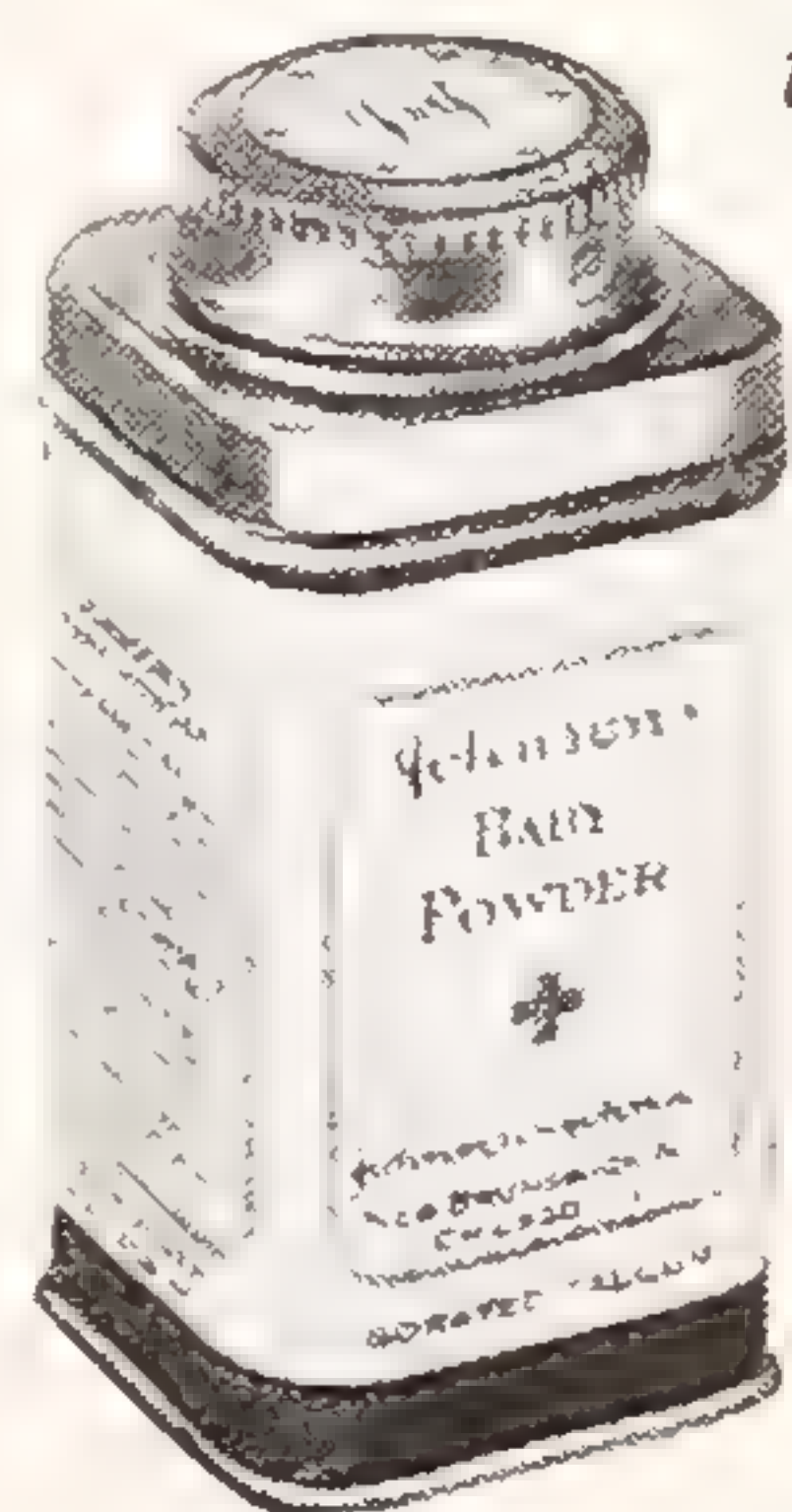
• "Listen—you're my twin and best pal—but it'll be a cold day when I go traveling with you again! Crab-whine—boo-hoo . . . all the way home! I know what you need though—watch me unpack our suitcase and get it!"



• "Now stop your whimpering! I know you're chafed and hot and cranky—I don't feel any too comfortable myself. I am hurrying, aren't I? I'll find it if I have to dig clear through to China!"



• "There you are! Now will you take back what you said about me? Sprinkle yourself with that soft downy Johnson's Baby Powder and smile for a change. And then give some to Sister!"



• "I'm Johnson's Baby Powder—I'll defend your baby's skin from chafes and rashes . . . I'll keep it soft and satin-smooth—I'm that way myself! No gritty particles in me as in some powders—and no orris-root. I'm made of the purest, finest Italian talc. (Your baby will like Johnson's Baby Soap, Baby Cream, and Baby Oil, too!)"

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NEW BRUNSWICK NEW JERSEY





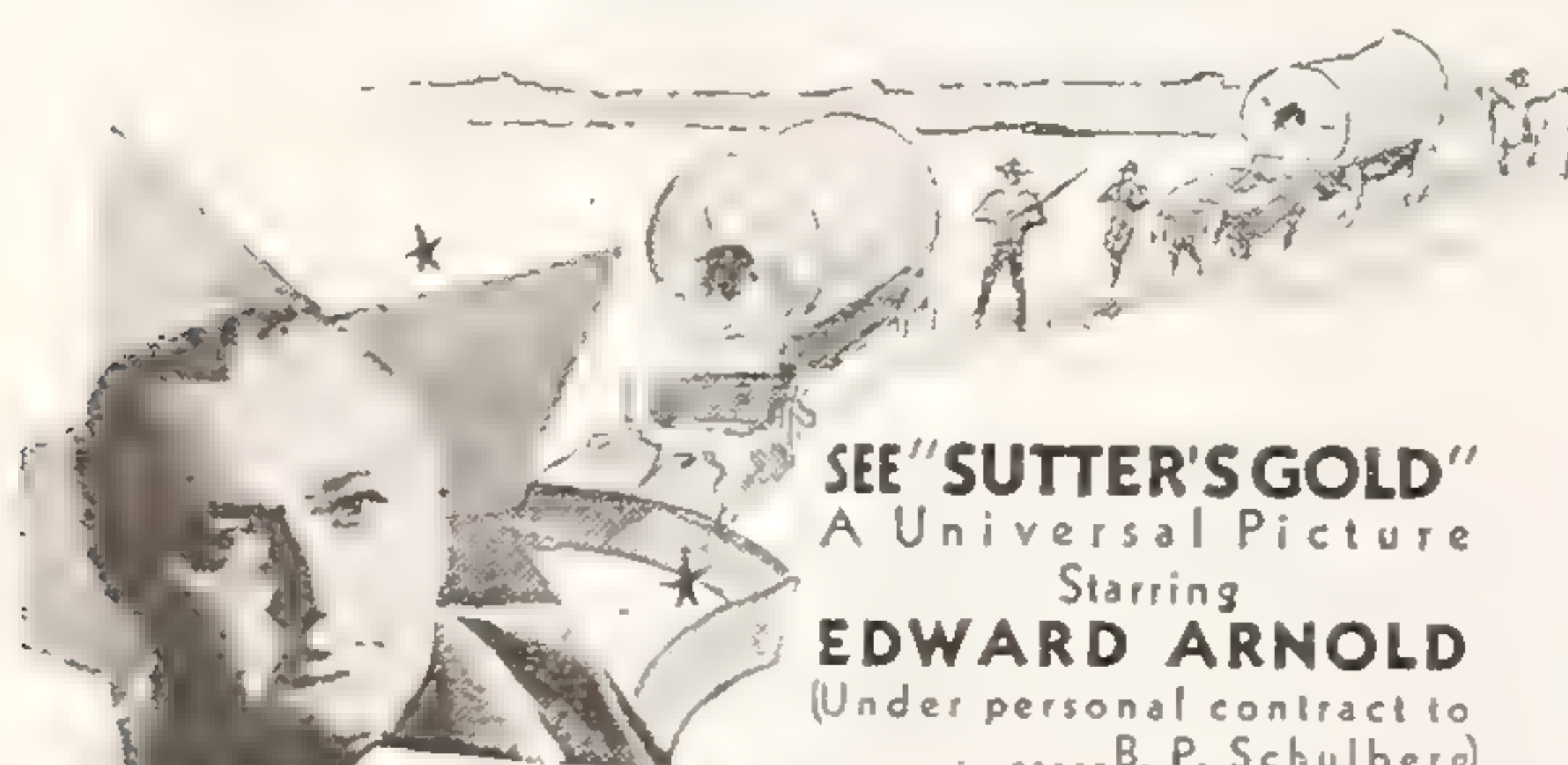
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SEE "SUTTER'S GOLD"  
A Universal Picture  
Starring  
**EDWARD ARNOLD**  
(Under personal contract to  
.....B. P. Schulberg)

## SERVE EDWARD ARNOLD'S Hot TUNA Sandwich For late evening suppers

Melt  $\frac{1}{4}$  cup butter in top of double boiler. Add  $\frac{1}{4}$  (scant) cup flour and stir until well blended. Add  $2\frac{1}{4}$  cups milk. Cook over hot water, stirring occasionally, until thick. Add 1 teaspoon salt, a dash each of pepper and cayenne, 3 tablespoons of lemon juice and  $\frac{3}{4}$  cup mayonnaise. Blend thoroughly. Add 2 cups BREAST-O'-CHICKEN tuna fish shredded. Heat through, but do not stir. Serve over hot toast points. (Serves 6 to 8).

Look for the...  
BREAST-O'-CHICKEN BRAND LABEL  
WHEN YOU BUY TUNA FISH

The non-fattening  
energy food with  
a delicious flavor



## Jean and Clark Expose Each Other

[Continued from page 35]

glimmer of the glamour . . . a glamour of the glimmer . . . y'know.

"Thanks for that, Mr. G.," chirped Jean, "and right back at you—while we were working together I didn't recognize you for what you were. I didn't 'get' you. But when I saw you on the screen—well, then I *did* get the full impact of the Gable personality. I did then. I still do. When we're actually in production, working together, I just know you're a good scout and a lot of fun. That's all. But when I get a look at you on the screen I think, 'For goodness' sake, didn't I even try to make a date with *that*?'"

"I DON'T know, I think I must always have felt in my bones, even if I didn't consciously think it, that Clark was a grand actor. Otherwise, I wouldn't have taken his advice quite so seriously all these years. Even in this picture I read my lines over to him and he suggests that I stress this line or emphasize that word and I always do what he tells me to do, and he's always right."

"And thanks for that, Miss H.," said Clark with an aw-cut-it-out-now expression—"and here's back at *you*. One of the reasons why Jean is a star is that she's never got beyond believing that she can learn from others. She never has been 'teched' with the know-it-all malady."

"You see," Jean cut in, wearing an aw-cut-it-out-now expression in her turn, "we were very unimportant persons then. Wally Beery and Lewis Stone were the stars. And very kind they were to both of us. They helped us read lines. They taught us camera tricks. They gave us advice and encouragement and everything in their power to give. They really *cared* about us. . . ."

"And that," said Clark, "is the one outstanding thing about those earlier days—how kind everyone was to me. If I dreamed any dream at all it was that there might be such a thing as the brotherhood of man—and movie actors. It was so different from the theatre where all of the stars—especially the big women stars—are the prima donnas and the rest of the cast cattle. Boy, they could make things sizzle for you, some of those babies! There was none of that temperament stuff out here and I couldn't get over it. I've never yet had any experience with any star or player trying to hog things, to give the other fellow a shove—down."

"D'you remember, Clark," Jean laughed, "the funny little dressing room you had, tucked away at the end of nowhere?"

"Just enough room to change my coat and vest," said Clark, "well, it was all I needed. Matter of fact, it's all I need now."

"We weren't allowed to see the rushes," Jean reminisced.

"And now we don't want to," said Clark.

"The rushes," said Jean, "were only for important people. We just did our days work and went home. We went to the commissary for lunch and if there wasn't an empty table, which there often wasn't, we sat at the lunch counter and very glad to be there, too."

"Very glad to be eating at all," said Clark, "that was me. I was dreaming of the day, if you must have a dream, when I could let out my belt a notch or two. . . ."

"We never studied our scripts," mused Jean.

"For a darned good reason," laughed Clark, "we didn't have any scripts to study. We weren't important enough for that—or perhaps they thought we couldn't read! We arrived on the set with painstaking punctuality and the director told us what to do and we did it, to the best of our abilities."

"Did you work awfully hard?" I asked. "Were you under a strain and nervous all the time?"

"No," said Jean, "we weren't important enough for that. What we did or did not do was of such little consequence. The picture didn't in any sense depend on us, you know. It's only when you carry responsibility that you carry the 'white man's burden'. . . ."



So this is how starlets keep those trim figures! A bit strenuous, maybe, but it does save dieting—and it's more fun. So say these four play girls of the Universal Studios



"We still don't see the rushes," said Clark, "we haven't seen a foot of this film. I didn't see half a foot of *Mutiny* until it was previewed. What's the use? It's all 'in the box' by that time. There's nothing we can do about it.

And if anything is seriously amiss they'll call us back for retakes fast enough."

"BUT you must have had ambitions in those days," I persisted, "if not dreams. After all, you must have known that other beginners had become stars, and you must have thought . . ."

"I didn't," said Clark, "I don't know what that makes me, but I didn't, I'd had other jobs before—in lumber camps, in the oil fields, on farms, on the stage. I'd never thought, when I had them, of becoming the 'Big Boss.' I carried a spear in a play with Jane Cowl. I just hoped that I'd carry that spear sufficiently well to be allowed to keep on carrying it. Ambition doesn't rear its ugly head in my breast, I guess. I make very few demands in life, have very few wants. And so the movie work was just another job to me. I hoped I wouldn't be fired. I dreamed of three squares a day and a decent place to sleep. I never got beyond it. . . ."

"Me, too," agreed Jean, "you see, I knew that *Hell's Angels* was just one of those accidents—it was absolutely that, a fluke. It didn't give me any reason to suppose that it would lead to anything important. I didn't think I could act. I was so absorbed in having a job and in hoping for a follow-up that I didn't have time to think where a follow-up might lead."

And they both mean what they say. If they don't they've been lying to me all these years. For I've talked with Clark and Jean frequently since the days when they were unknown beginners. And of all the stars I know they are the most genuinely, the most honestly, unaffected by success. They are the most honest and sincere, and humble in their own self-esteem.

Clark was glad he "had a job" when he played in *The Secret Six*. As a star of *Wife versus Secretary*, he's still glad he has a job.

Jean hoped, when she played in *The Secret Six* that one day she might be the actress she aspired to be. As a star of *Wife versus Secretary* she still hopes that she will be the actress she aspires to be.

I honestly believe that of all of the top-notch stars in Hollywood today, these two have the largest and most loyal legions of personal friends. Neither has lost perspective, neither has lost the ability to remember the days of poverty and struggle. And to my own knowledge, those memories have made them keen to realize the problems of others. I could cite innumerable instances to show their willingness to help. But neither would appreciate the broadcasting of such good deeds.

They are two stars who do not look down upon the good earth.

# Men who know beauty

NOW ADVISE

CHOOSE YOUR MAKEUP BY THE  
COLOR OF YOUR EYES...



Ski Weld, Portrait Painter: "The other day I painted pictures of four very lovely girls. Each was beautiful, distinctive, in the new Marvelous Matched Makeup."

Russell Markert, Associate Producer, Radio City Music Hall: "The Rockettes are lovely in Marvelous the Matched Makeup. A face, like a stage setting, a costume, is at its best in color harmony."

Vincente Minnelli, producer of "At Home Abroad": "Marvelous Eye-Matched Makeup follows the same principle of color-theme that theatrical producers use constantly."

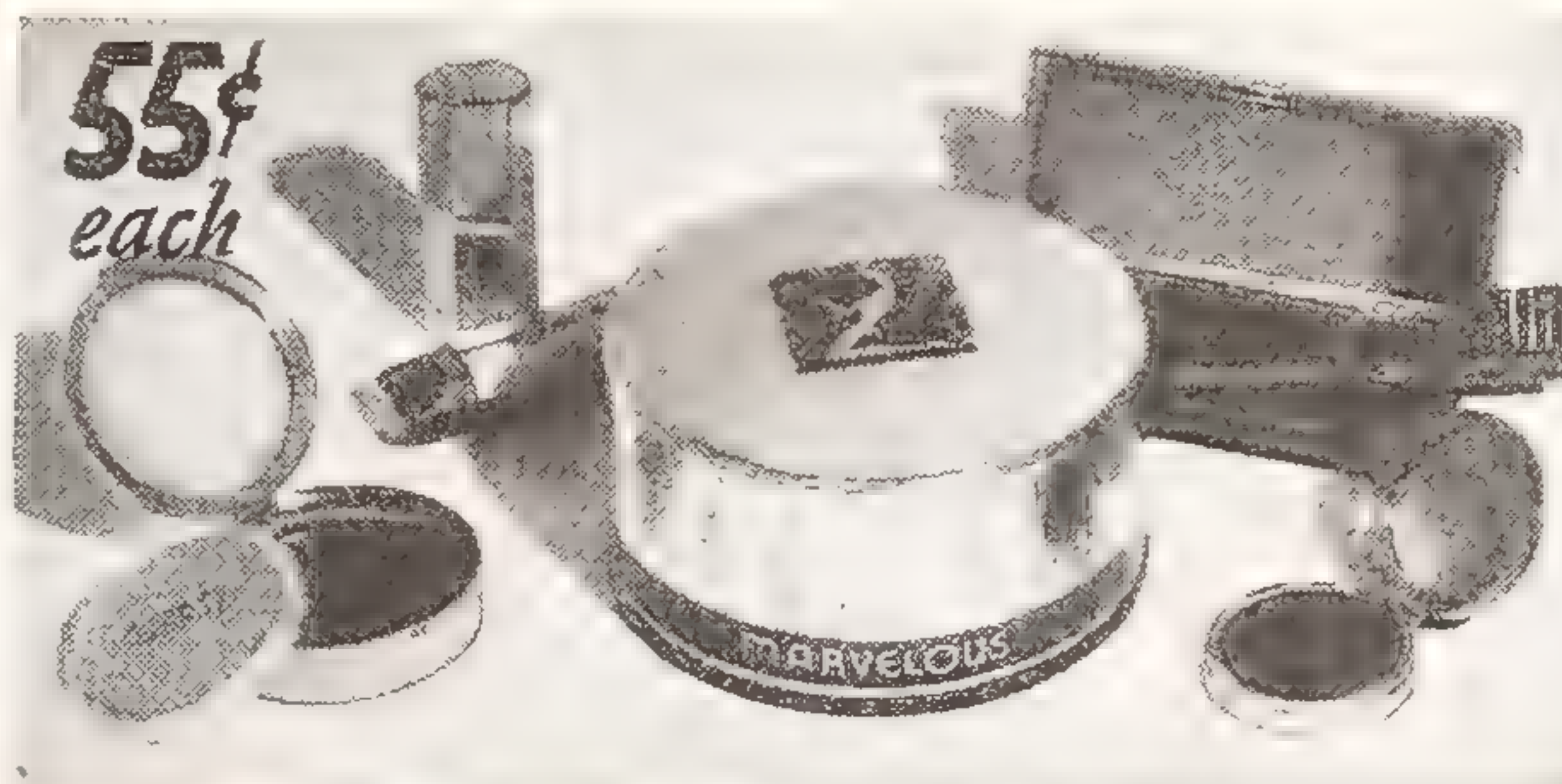
color, the color that never changes, the color of your eyes.

At your drug or department store now . . . full-size packages . . . 55 cents each. Ask for Marvelous Dresden type face powder, rouge, lipstick, eye shadow and mascara if your eyes are blue; Parisian if your eyes are brown; Patrician if they are gray; Continental if they are hazel.

Take a tip from these men who know the secrets of feminine beauty. Discover Marvelous the new Eye-Matched Makeup and thrill the man you like best...tonight!

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It's Marvelous . . . the makeup that matches . . . face powder, rouge, lipstick, eye shadow and mascara...all in true color symphony. And a makeup you can buy with the certainty it matches you. For it's scientifically keyed to your personality



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**"BREATH  
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Possible! Read carefully. Movie companies need "star material". Have scouts out looking for the right types. Perhaps your personality is what they want!

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... so that we can recommend you for a screen and voice test if you appear the right type. Remember, it's personality quite as much as appearance that counts. YOU may be the one they're looking high and low for.

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\*Ohio orders, send 3 cents additional  
 to cover sales tax.

**Robert Taylor—Hollywood Aladdin**

[Continued from page 39]

about elaborate schemes. I feel if I don't count on a thing too much I've a better chance of getting it."

AS FAR back as he can remember, Bob never took anything for granted. Regardless of what he may read about himself and how much in demand he seems to be, he views everything from a tentative standpoint.

"Inferiority complex?" we asked.

"The word has been well over-worked," admitted Bob. "But I guess that is the real explanation of the thing. Understand, I don't go around imagining people would be bothered enough to dislike me. But I can't bring myself to assume that they like me, unless I actually have tangible reason for believing they do.

"I don't want to lose perspective on myself," he went on. "That's one reason why I'm going to take a little time out the first chance I get. I've been very lucky. For that reason I can't afford to lose my sense of values in the rush.

"No one can keep on going without something solid behind him. That's what I want to build—something solid."

Bob is deeply in earnest. And his words brought to mind something he said after finishing his trying work in *Magnificent Obsession*.

We were struck with the change in him. He seemed graver, with a quiet poise and something in his blue eyes that hadn't been there before. Bob had been through an ordeal, and had come out with a new warmth and understanding. His face was leaner, and he appeared more handsome than ever.

At the remark that he looked older, Bob said at the time, "I feel older—much. I didn't realize before how much there was for me to learn.

"It was the first part which caused me to carry a heavy responsibility. Previously I got along by just being myself—and there were many others in the casts whose rôles were more important than mine. In *Magnificent Obsession*, for the first time, I knew I had to carry a large part of the picture and actually act. Each scene had to be right. Our director insisted upon the best and would shoot a scene ten or twelve times until satisfied."

That sense of responsibility has made a deep impression upon Taylor. With this rôle of his in *Small Town Girl* he feels the urge and necessity to do his best. He studies zealously, and endeavors to widen his knowledge and experience as much as possible.

"I would hate to be just a fad," he confessed. "I want something genuine to offer. That is possibly the most important conclusion I've come to since getting this far. There's a long way yet before I am at the top—and the only chance I have of making the grade

is by having some firm ground-work behind me.

"Another thing I've found at this stage," continued he, "is that the higher you go the greater are your responsibilities in every direction. Everything is relative—with each boost there is a counterbalance.

"People tell me how lucky I am. Granted. No one realizes it better than I, but there's something I read recently which strikes me as being only too true. It was to the effect that it is all very well to be in the spotlight while treading on a purple carpet but annoying when you step on a banana peel. There's always the chance of that skid, you know.

"But, really I'm not as gloomy as all that. One has to take his chances in anything, and I'm certainly not complaining about mine.

"In what other business imaginable could I have won such rewards as the screen has given me in one short year?"



June Knight bids warm weather a sun-worshiper's welcome on famous Malibu Beach, summer playground of Hollywood's stars. With the season of sparkling water and golden sand at hand, Hollywood, en masse, is going down to the sea in bathing suits



## The Moon Was Their Home

[Continued from page 38]

It was in Falmouth, Massachusetts, that they met, wooed and were married!

Henry was there with the University Players when Margaret came down from Boston to join them. At first he was too busy to even notice her. He was one of the group's most tireless workers; rehearsing in the mornings, painting scenery in the afternoons, acting in the evenings—and, after the performance, producing a floor show in the theater's night club.

Bretagne Windust, the company's director, cast them opposite each other in a play and on their opening night something happened which finally made Henry wake up to the fact that there was a new girl there. It was a terribly tiny thing, but—well, have you ever noticed how sometimes you'll sleep through a thunder storm and another time be awakened by the soft sound of a curtain flapping? Well, anyway, Henry had been in that kind of a sleep.

It happened during the second act. Henry was playing the part of a wounded aviator. Margaret was nursing him back to life. She had just bound his wounds and was urging him to rest. Her line was, "There, dear, and now I'll cover you with this nice warm blanket"—and then she was supposed to reach for the blanket, and cover him with it. Margaret delivered the line, reached for the blanket, and saw that it wasn't there! But she hesitated only for an instant. Then she said coolly, in that smooth southern accent of hers, "No, come to think of it . . . ah don't guess ah will!"

Well, that panicked them. It panicked the audience. And it panicked Henry. It just about made his heart turn over with joy. What poise! What a sense of humor! What an actress! What a girl! The more he thought about it the more he laughed inside, and the more he laughed inside, the more certain he became that Margaret was worth his attention.

HENRY found that Margaret's humor and gayety were practically permanent and not reserved just for difficult situations. She was bubbling over with spirit all the time and that tickled Henry and they were like two school kids at play. At night, after the night club had closed, he'd escort her home along the beach to the cottage where she lived with the other girls of the company. It was a moonlit walk and the air blew in soft and sweet off the water, and that particular stretch of beach is about the most romantic spot in the world—but it was not romantic for Fonda or Sullavan. Oh no indeed! Their evening walks were more in the line of scrimmages, marathons, track meets—or whatever you want to call them. "On your mark, get set, one, two, three, GO!" And down the beach they'd sprint! Or they'd

[Continued on page 66]

# Every woman should make this "Armhole Odor" Test

If you deodorize only—because it is easy and quick—you will always have an unpleasant, stale "armhole odor"—test yourself tonight by smelling your dress at the armhole



THE more fastidious you are, the more surprised and shocked you may be when you realize that you cannot prevent "armhole odor" unless your underarm is kept *dry* as well as sweet.

Tonight, as soon as you take off your dress, smell the fabric under the arm. No matter how careful you are about deodorizing your *underarm*, you may find that your *dress* carries the embarrassing odor of stale perspiration.

This is bound to happen if you merely *deodorize*. Creams and sticks are not made to *stop* perspiration. They do not keep the underarm *dry*, so perspiration collects and dries on the fabric of your dress.

And the very next time you wear that dress, the warmth of your body brings out an unpleasant, stale odor.

### Only one way to be SURE

Women who care deeply about good grooming know that there is no short cut to true underarm daintiness. They insist on the *complete* protection of Liquid Odorono.

WOMEN who want to be sure their dresses are free from "armhole odor" gently close the underarm pores with Liquid Odorono.

With Odorono, not even the slightest drop of moisture can collect on your dress to spoil the pleasant impression that you would otherwise make.

Odorono's action is entirely safe . . . ask your doctor. It works by gently closing the pores in that little hollow of the underarm. Perspiration is merely diverted to less confined parts of the body where it may evaporate freely and inoffensively.

### No more ruined frocks

It takes a little longer to use Odorono, but it is well worth your while. In the end you save, not only embarrassment but your lovely clothes as well! You do away forever with those horrible underarm stains that even the cleaner cannot remove, that can ruin expensive frocks and coat linings in just one day's wearing. And there is no grease to stick to your clothes and make them messy.

Odorono comes in two strengths. Regular Odorono (Ruby colored) need be used only twice a week. Instant Odorono (Colorless) is for especially sensitive skin or emergency use—to be used daily or every other day. On sale at all toilet-goods counters.

If you want to feel the utter security and poise that Odorono brings, send for the two sample vials and leaflet on complete underarm dryness offered below.

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Dept. 5F6, 191 Hudson St., New York City.  
(In Canada, address P. O. Box 2320, Montreal)  
I enclose 8¢ for sample vials of Instant and Regular Odorono and leaflet on underarm dryness.

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## Hollywood Secret



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TO HAVE  
LOVELY  
CURLS

JANE HAMILTON  
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Take a tip from the screen's lovely stars. Enjoy the fresh beauty of a smart new hairdress made with Hollywood Rapid Dry Curlers . . . the curler used in the studios and homes of stars. You can dress your hair easily and quickly at home with Hollywood Curlers. Our FREE BOOKLET pictures coiffures, sketched in Hollywood, and tells how to do them. Write for it today.

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Evalyn  
Knapp

STARRING IN REPUBLIC FILM  
PRODUCTION "CONFIDENTIAL"

## The Moon Was Their Home

[Continued from page 65]

play leap frog for a mile or so! Howling, laughing, screeching, tumbling along. Just a couple of hoodlums!

But all that was before *Coquette*, and *Coquette* changed everything. Do you remember it? Helen Hayes played it on the stage and Mary Pickford made a movie of it . . . and it's one of the saddest love stories ever written! Margaret and Henry were cast as the ill-fated sweethearts.

It was the first serious romance they had ever played in together, and it was the first time that Henry had ever had to take her in his arms. At one time or another, during his several seasons with the Players, he had embraced practically every girl in the company—histrionically speaking, of course—and it had never seemed at all difficult before. But now, suddenly, there was Bretagne calling for a rehearsal of the love scene, and there was Margaret waiting for him to take her in his arms . . . and there was he, standing like a big cluck, not able to move. Finally he said, "Sorry . . . I've got the hiccoughs . . ." and begged to be excused. But it wasn't the hiccoughs—and nobody knew that better than Henry. Henry had fallen in love.

That was when they began fighting. Afraid he'd tell her how wonderful she was, Henry concentrated, instead, on telling her how terrible she was—and Margaret, not to be outdone, told him right back! No more games and gay racing along the beach. Only bickering and bantering through rehearsals day after day. Watching them, Bretagne Windust was sure the play would be a flop. Margaret and Henry just didn't seem to work well together—rather, they were at each other's throat. A fine situation when you were doing the greatest love story of the day! But it was too late now. The play was scheduled, and as it was scheduled, so it opened.

Well, it was one of the greatest successes the University Theatre had ever known! Hard boiled society matrons and salty Cape Cod sea captains alike sat in their seats and sobbed. So did everyone—debutantes and shop-keepers and artists and rich men's sons. They couldn't help it. And the reason the romance "hit home"—was because it was so real. Henry, unable to keep his secret from Margaret anymore—unable to continue his foolish fighting pretense—had told her through the lines of the play!

A few weeks later they were married. At first Margaret hadn't wanted to marry right away. It was the end of the season . . . neither of them had jobs for the winter . . . and neither of them had much money saved. But Henry had laughed at that. What was money . . . What were jobs . . . what was security . . . compared to love!

Well, Margaret was soon to find out what was money . . . what were jobs . . . what was security! Henry, it seemed,

really could get along without good food to eat, and nice clothes to wear. A can of sardines and a loaf of bread seemed to sustain him for a week. But Henry had accustomed himself to such things during his last few lean years in New York and Margaret, it must be remembered, was fresh from an expensive finishing school. There was no getting around it: the cheap places in which they lived and the cheap food they ate and hounding the producers' dreary offices all day wore her down—while Henry thrived on it. In spite of all they were going through, he was still enthusiastic, still hopeful; he could still laugh, and he still liked to play games!

FINALLY Margaret thought she saw the end of their troubles. She accepted a job with the Chicago company of *Strictly Dishonorable!* But when she broke the good news to Henry, and told him to start packing—Henry said "No!" He was not going to Chicago to be supported there by her! His chances were in New York—and so that's where they'd stay!

That scene was the end of their marriage. Margaret figured that if he couldn't face reality now, he'd never face it! Maybe *he* could live a dream-filled existence in the moon, but she couldn't. So if he wanted to go on living in the moon, he could go on living there alone.

And that's how it happened to end so quickly. Not because they weren't fond of each other . . . but because they couldn't see eye to eye. Margaret—a realist . . . straight, direct, facing facts, always to the point. Henry—an incurable dreamer. She got a divorce.

But they *were* still fond of each other. They proved that when Margaret made her big success in her first film, *Only Yesterday*, and then wired at once for Henry to join her on the coast. He arrived and they were seen everywhere together, and Margaret did her best to get him into pictures, too. But it just didn't work out that way. So he went back to New York. Then the next summer Margaret returned to the University Theatre on the cape, where Henry still was, and appeared in a couple of plays with him. There they sprinted along the beach and played leap frog—and apparently it was all just as it had been before—before their romance. At any rate if Henry ever did have any hopes of winning back his wife, he lost them the next year when he heard of her whirlwind marriage to William Wyler.

By that time, as you know, Henry had clicked in a New York play, *The Farmer Takes a Wife*, and Walter Wanger had signed him for pictures. So Henry arrived on the Hollywood scene just about in time to dance at his ex-wife's wedding.

He was terribly busy for a while . . . one picture after another . . . with



scarcely a night out. Not seeing him around with any of the Hollywood beauties, Hollywood shook its head and said, "He's still in love with Margaret."

But then finally Henry had a breathing spell and he started breezing around town with Shirley Ross and others of the younger crowd—and that theory was blasted. But now comes this picture together, to start everyone talking again.

And of course they—Henry and Margaret and Wyler, too—knew that it would. However "talk" doesn't stop Margaret from doing anything she wants to do—and she wanted Henry in her picture! She knew from past experience that they teamed well together.

Well, do you know what's happened? Margaret's been meek as a lamb all during the making of this picture—no temperamental outbursts, no scenes that weren't in the script! Yes, it's been heavenly in the studio—and that's a new kind of atmosphere for a Sullavan set!

But what intrigues me, quite naturally—and you, and you and you!—is, how do *they* feel about it? Of course, they won't say. (One of the stipulations of Margaret's contract for this picture was that no interviews on the subject were to be requested!) But, just the same . . . how do they feel?

In those love scenes, most especially, and there are lots of them in the picture! How does he feel when he takes her in his arms as he used to do once—not for fame and for money, but for love? And how does she feel? Does she remember? Are his arms, like old friends, comfortable and warm . . . or are they cold and impersonal . . . prop arms like the scenery around them?

Remember that Margaret and her husband, William Wyler, after being separated for some time, are now strongly rumored to be on the verge of an actual divorce. So strong are the rumors that in all probability, Margaret will actually file suit before this magazine reaches print. Once freed from her somewhat hasty marriage to Wyler, will she and Henry Fonda re-marry? Will the memories re-kindled by this on-screen romance re-kindle their off-screen love?

Well, I have just watched them at work together. At first they were sitting on the side lines, talking and laughing, and then Director Bill Seiter called them for a scene. "Come on, Sullavan," said Henry, getting up. "It's that love scene. Let's get going . . ."

He calls her Sullavan now. Sullavan . . . good fellow . . . pal . . . Sullavan . . . just as though she had never been his wife. "Come on, Sullavan. It's that love scene. Let's get going."

I watched them closely. Both of them seemed casual about it. And afterwards they sat on the sidelines again, and Maggie said, "A good scene, Hank."

His voice was just as nonchalant as hers as he thanked her and returned her compliment. "You played it perfectly that time, Sullavan—"

But still I wondered . . . I couldn't help it. They could look casual about love. But remember, after all, they're both actors! Do you wonder, too?

# As smooth as the Swoop of a Gull



## the Linit Beauty Bath provides *Instant Results*

☞ The alert girl or woman today in her quest for beauty, through the cultivation of charm, personality and good health, should not overlook the first requisite of loveliness—a *perfect skin*.

☞ The smart woman will be glad to know of this simple way to attain a beautiful skin—the way so many fastidious women of today are acquiring it.

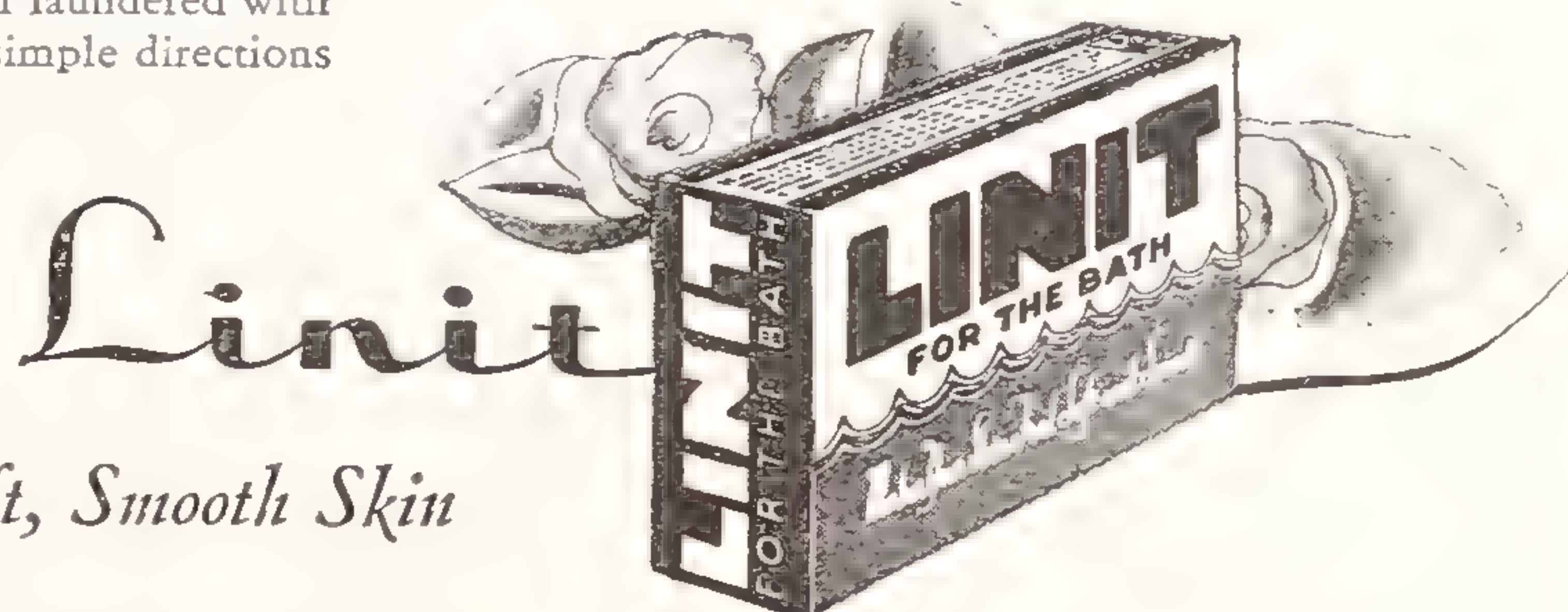
☞ One of the most remarkable skin beauty aids is the Linit Beauty Bath. Imagine stepping into a bath as soft and luxurious as rich cream, bathing as usual and, after drying, finding that your skin is soft and satiny smooth as a rose petal.

☞ To enjoy the refreshing luxury of the Linit Beauty Bath, you merely dissolve some Linit in a tub of warm water and bathe. It is such a simple means of keeping the skin alluringly soft, that there is no excuse for any woman, who takes pride in her personal charm, to have anything but a clear, soft, smooth skin.

☞ Once you try Linit, you will be happy to make it the daily feature of your bath. Parents will be glad to know that Linit is a valuable aid in bathing the baby and children, for in many cases of irritation the Linit bath is most soothing to the skin.

YOUR DAINTY UNDERTHINGS will be refreshed and restored to their original loveliness when laundered with Linit. Just follow the simple directions on the package.

LINIT IS SOLD BY ALL GROCERS



*The Bathway to a Soft, Smooth Skin*



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"Tried everything without relief. After using my first bottle of Wain's Compound, I felt like a new person. Got rid of my awful wheezing and now sleep soundly all night long." Other users write, "I haven't had an attack since taking Wain's." "From the first dose I got relief." "No attack now in a year."

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**FREE  
BOOK**

## Forward, March

[Continued from page 47]

"Every woman is, at heart, the potential reformer of the man she loves.

"With all his charm, Anthony Adverse has one other ingredient in his make-up that stimulates this instinct in woman. That is a fundamental weakness. The reason is his knowledge of his illegitimacy. He feels incomplete, unsound. Women, intuitively, sense that. And they try to reform him, to make him strong. And so they go about it in the ages-old, unchanging way of women with men through time and place. They love him, they try subconsciously to give him the sense of conquest and of power. And all the time, the truth is that instead of women 'falling for' him, he is in reality 'falling for' them. He is not the Don Juan, the conqueror, the philanderer, at all. He is still the befuddled, bewildered seeker.

"And the strangest part of it all is that Anthony always returns love in full measure. He gives himself completely—until he moves on and a new woman takes the place of the old. He believes himself, with each successive affair, finally and utterly in love, and so gives himself completely to his flame of the moment.

"In short, to resort to the colloquialism of today, it's not that women are pushovers for Anthony—it's rather that Anthony's a pushover for any women."

THE men March works with—the workers on the stage and the men in the press department—are strong for him. You might imagine that a man who talks of love in high-phrased language might be a bore to matter-of-fact materialists like the publicity guys. But he's not. They concede him the right to talk of love as much as he will—because (a) he knows what he's talking about and (b) he's a regular guy.

"He ought to know about love," said one of the men. "He has played the lover often enough, on stage and screen; he gets enough fan-letters from women who write of love and ask him about it; and besides, the fact that he's one of the happiest-married lovers in Hollywood is actual proof that he knows love.

And then they went on to tell me of how he clowns on the set—of how he can switch without a break from an impassioned love-speech to some wisecrack. There was the scene where he tells Olivia de Havilland, playing the role of Angela, of his love for her. He stands on the earthen threshold of her parents' humble cottage.

The cameras ground as he poured out his love to the girl. He went through the scene perfectly, warmly, impassionedly. And then, without hesitation, his voice rolled on—

"—I love you—love you, Angela, and if you grips back there would get a couple of shovels and dump some dirt here on this step, maybe it'd make this stance a bit less awkward . . . !"

"Cut, CUT!" yelled the director.

They like Freddie, too, because of his open-house policy in that amazing green portable dressing room he uses. That dressing room is in his contract. If Warners wanted him, they had to take his dressing-room, too. So they took it.

It's a huge affair, once presented to him by Twentieth-Century-Fox. Wherever he goes, he takes it along. It has an electric refrigerator and gas range and running water in the kitchen; it has a shower bath and other conveniences in the bathroom; it has a telephone that's plugged in to the set phone; it has a bedroom, a radio, and a bar.

"What'll you have?" is the oftenest-spoken phrase in the room. And whatever the answer, Freddie produces it. The people who work with him love to visit Freddie in his dressing room between shots: And they don't grumble at the awkwardness of carrying that dressing-room around. "Portable" it's called, but they had to assign a five-ton truck to the dressing room throughout production; nothing else would move it. And nothing would move Freddie, either. He had to have that dressing room—or else . . . !!!

"Damnation," exploded a sub-executive; "that dressing room of Freddie March's cost us almost as much as the rest of the production in toto—whatever that is!"

Just how much that "rest" amounted to is one of those studio secrets. But it's no secret that March's own share was a big item. For it's Hollywood common knowledge that March's salary-per-picture is the highest for any non-starred performer on the rolls. That is—non-starred before this, his first starring picture. March gets more per role than many ace stars!

But it's not just audiences who go for him. The men who work with him feel the same way. Because he's just as "regular" offscreen as he is charming onscreen. He does things like—well, here's what he did at the end of *Anthony Adverse*:

His contract had finished, and as far as he was concerned, when they shot the last scene of the film, he was done—owed the studio no more work. Yet he knew that the publicity boys were anxious to have him pose for a set of portraits and stills. He didn't have to do it—and it would have cost thousands of dollars if he'd insisted on being paid for coming in and doing it.

"Poo!" he said—"I'll do it on my own time. And he did—he came in, voluntarily, and posed throughout a ten-hour day, changing makeup, and costumes often. He did much more work in that one day than he ordinarily does in three or four days of shooting. They thanked him. "Forget it," he said; "you fellows have been swell to me; I can do this little in return, can't I?"

No wonder they like him.



## Party Line in Hollywood

[Continued from page 14]

make any more pictures together, they have been scheduled for a new song-and-dance carnival yclept *Watch Your Step*. And they're already rehearsing.

By the by, did you hear about Ginger composing and selling a song! The title's "I Can't Understand Why You Don't Understand Me," and it's being plugged by none other than the one and only Irving Berlin. He says that Ginger has talent, but, shucks, we all knew that.

### An Orchid To Mary

And right now I'm going to strain the expense account to present an orchid to Mary Pickford. Here in Hollywood are scores of once famous screen-favorites who have slipped from their pedestals and been forgotten. That is, they've been forgotten by all but a few great-hearted, loyal friends like Mary. Now and then someone calls them to the attention of the studios and mentions the fact that they deserve a little work. Everyone agrees that something *should* be done about them and then they get to talking about the next day's races at Santa Anita or the price of Beverly Hills real estate and the old-timers are again forgotten. But Mary, without saying a word, did something. She gave 200 of them jobs in *One Rainy Night*.

### It's A Gamble

Speaking of the late, lamented races at Santa Anita, don't cherish the idea that Hollywood's star and starlets bet heavy sugar on the ponies. Like the hoi polloi, they swarmed around the windows which catered to two dollar bets. Even Bing Crosby, who has a stable of so-called horses, admits that he never wagered more than two bucks a race—and invariably lost.

So did his horses.

### Tax Tax

As a matter of fact, the only man who's making big money in Hollywood these days is Uncle Sam. I might have doubted the sad facts had only one star told me, but since they all agree I'm forced to believe that all of the players earning more than \$3,000 a week turn over a neat seventy-five percent to the federal and state treasuries for income tax.

### Heart Interest

Doug Fairbanks, Jr., is back in town, ready to start production on his first picture for United Artists—and his arrival caused a great furor along the Boulevard. The excitement was not because of his production plans, but because at last we gossips had a chance to find out whether his current heart interest is Gertrude Lawrence or Elissa Landi. He's most uncommunicative, is Douglas, but after chatting with him, we'll string along with Elissa.



# What makes a girl "Click"?

**J**OAN is pretty. She is smart. And she is asked everywhere.

Barbara looks at Joan with secret envy. For Barbara, too, is pretty. And she is smart. But evening after evening, she is left at home alone.

Why? What makes one girl "click" socially and another fail, when both are equally good-looking?

The truth is, Barbara could be just as popular as Joan if it were not that she is careless—careless about something no girl can afford to overlook.

You can't blame people for avoiding the girl or woman who is careless about underarm perspiration odor. It's too unpleasant to tolerate in anyone, no matter how pretty she may be.

There's really no excuse for it these days when Mum makes it so easy to keep the underarms fresh, free from every trace of odor.

Just half a minute is all you need to use Mum. Then you're safe for the whole day!

Use it any time—*after* dressing, as well as before. It's harmless to clothing. It's soothing to the skin, too—so soothing you can use it right after shaving your underarms.

Depend upon Mum to prevent all unpleasant perspiration odor, without preventing perspiration itself. Use it daily, and no one will ever have *this* reason to avoid you! Bristol-Myers, Inc., 630 Fifth Avenue, New York.

# MUM



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Now... for lips... **TATTOO** instead of lipstick! Vibrant, exciting South Sea color... luscious and appealing instead of "just red!" Transparent and pasteless instead of opaque and pasty. Chap-proof... actually makes lips smoother... younger... much more desirable! **TATTOO!** Put it on... let it set... wipe it off. Only the color stays... and it really stays... regardless. Test all five of **TATTOO's** thrilling shades on your own skin at the Tattoo Color Selector displayed in your favorite store. Then... tattoo your lips! **TATTOO**, \$1 everywhere.

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Insist on Mary T. Goldman's.  
Or test it Free.



**FREE TEST**—We send complete test package Free. Snip off a lock of hair... Test it first this safe way. No risk. No expense. 3,000,000 women have received this test. Mail coupon.

**MARY T. GOLDMAN**

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Name.....

Street.....

City..... State.....

Color of your hair?.....

## Spell of the River

[Continued from page 37]

to play that part was one of them. I let it be known where the knowing was important that I would like to take over 'Nolie's' part if the occasion ever arose. But, knowing the part and the tremendous success of the show, I had little hopes of ever being called upon.

**"WHEN** I finally did receive word to come for an audition for the part, my surprise and joy were about equal. Because now I had another reason for wanting to play it, on top of all the others, and also another reason for feeling I would never get the chance.

"When I was first in New York trying to find a singing engagement, I was given an audition by Oscar Hammerstein, Jr., the man who wrote the play *Showboat*.

"I went to his office with high hopes. But he said I wouldn't do, and I was so disappointed I broke down and cried and cried and cried.

"This time, however, Oscar wanted me to have the part, and was glad that Ziegfeld decided to give me the opportunity to take it over. I experienced one of the greatest thrills I have ever known when I opened in *Showboat*.

"I knew Ziegfeld was worried about me, and in spite of the tremendous confidence I had, way down inside me—for I felt I knew 'Nolie,' Captain Hawks' daughter, and 'Julie' and the *spirit* of the story as well as the 'feel' of the music better than anyone else could—I was frightened.

"One of the girls came up to me, just before the curtain was raised, and said:

"'Ziggy's in the second row. Go out and show him a real 'Nolie' from down the old river.'

"It was the habit of producers to notify a player regarding his or her performance at the end of the show. But Ziegfeld didn't wait for that. At the end of the first act a note was brought to me. Mr. Ziegfeld had written: 'My worries are over. You're swell!' After receiving that, I just sailed through the rest of the show.

"Sometimes I think I owe any success I've had to *Showboat*. For, without the inspiration of that play and the driving desire to play 'Nolie,' I might have lacked the determination to succeed.

"Of course I loved every performance I ever played in that show. To me it is the greatest show ever written. Every time I sang one of my songs it wasn't a task, it was a joy. And little 'Nolie' never wanted more to sing 'Julie's' songs than I wanted to sing Helen Morgan's, who played 'Julie,' you remember. I can't tell you just why, but *Bill* has always been my favorite song. Of course *I Can't Help Loving That Man* and *Old Man River* will always haunt me, because they breathe the spell of the river."

Later, after seeing the show three times, Edna Ferber, who wrote the story from which the play was taken, said that Irene Dunne was the perfect "Nolie"—the one "natural" for the part.

But in spite of her success in the stage play, Irene Dunne was never entirely satisfied. Her greatest ambition was not fulfilled. She wanted to play the part on the screen. She wanted to bring the spell of the river to the movies. She wanted to interpret the spirit of the Old Mississippi to the millions of movie fans throughout the world. She wanted to make them feel the romance it had made her feel.

Most of all she wanted to tell the story of people who spent their lives on the old river she loved so well, and to re-live, through "Nolie" some of her own girlhood dreams.

Three years ago we sat in Irene Dunne's Beverly Hills home. She was talking, quietly, half-dreamily, with a far-off look in her eyes.

"It's so seldom one's deepest desire is realized," she mused, "that I imagine I'm courting disappointment by letting myself day-dream of the time when my wish might come true. Instead, I suppose I should be thankful for what has already been granted, and forget the rest.

"Yet, I can't get it out of my mind.



It isn't "just a racket" when Elizabeth Allan, Metro-Goldwyn-Mayer's promising young English importation, swings it. She's one of the best and most enthusiastic tennis players in Filmland



It's almost as persistent as the spell of the old river itself.

"The thing I want more than anything else in the world to do is to make the picture *Showboat*. To be 'Nolie' on the screen is the height of my ambition. But there doesn't seem to be much chance of my doing it, does there?"

But dreams do come true, and yesterday I was in Irene Dunne's dressing bungalow over at Universal—and on the set with "Nolie." For in the familiar scenes of the old river show-boat Irene is "Nolie." She isn't playing that part, she is *living* it.

No motion picture director ever before experienced such rehearsals as the company of *Showboat* gave from the very first "shooting." Many of them had been in the original stage play, and had played hundreds of performances with Irene. They knew their parts backwards, and loved them.

IN her own work Irene was helped not only by the spell of the river and her love for the story the picture tells, but also by the close friends who faced the camera with her. For many of those players have become an inseparable part of the play to her.

When she learned that the producers were planning to cast the picture without Charles Winninger as the old Captain, she went to them with tears in her eyes.

"But Charlie is 'Captain Andy,'" she explained. "Why, there *couldn't* be any other 'Captain Andy.' It would be a dead thing in any other player's hands. I couldn't do it with anybody else."

And Irene admits she didn't only mean she couldn't; she also meant she *wouldn't*—in spite of the fact that she wanted to play that picture more than she wanted anything else in the world.

How does all this influence Irene Dunne's work in *Showboat*? Will she do as those in the show with her claim: turn in a dramatic performance superior to anything she has ever done; sing as no movie fan has ever heard her sing, and put into her work even more of that subtle charm and sweetness of hers than we have ever before seen? In other words, will Irene live up to the expectations of the other members of the *Showboat* family, and surpass her best in each and every one of her past performances?

We who have seen her working on *Showboat* set and stage—if you can call re-living her childhood romancing as "Nolie" and singing the songs that haunt her, "work"—are probably prejudiced by the spell of the river that has, in some way, seemed to invade Hollywood's cold concrete stages. But right now we are inclined to agree with Charles Winninger, and Director Whale, and Jerome Kern, who wrote the music for the show, and Oscar Hammerstein, who wrote the play (and who, with Kern, haunts the sets almost daily) and those rare critics the grips and cameramen, and predict a great triumph for Irene—and for "Old Man River."

# Do You Ever Wonder

## Whether the "Pain" Remedy You Use Is SAFE?

### Ask Your Doctor and Find Out

Don't Entrust Your Own or Your Family's Well-Being to Unknown Preparation

THE person to ask, whether the preparation you or your family are taking for the relief of headaches is **SAFE** to use regularly, is your family doctor.

Ask him particularly about Genuine BAYER ASPIRIN, and go by what he says.

He will tell you, we are sure, that millions of people take it, year in and year out, without ill effect.

He will tell you, too, that *before the discovery* of Bayer Aspirin, most "pain" remedies were advised against, by doctors, as upsetting to the stomach. And often; as bad for the heart. Which is food for thought; especially if you seek *safe* relief as well as quick relief.

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"Quick relief" because scientists rate it among the fastest methods yet discovered for the relief of headaches and the pains of rheumatism, neuritis and neuralgia. And *safe* relief, because the experience of millions of users has proved it safe for the average person to use regularly.

You can get it at any drug store — at a new and radically reduced price — 15¢ a box — simply by asking for it by its full name "BAYER ASPIRIN." Make it a point to do this — to ask for Genuine Bayer Aspirin and to see that you get it. There is no longer any reason — thanks to Bayer's present low price — to accept an unknown preparation in its place.

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TATTOO your eyelashes with this smooth, new cream mascara and your lashes will instantly look twice their real length; the South Sea enchantress' own way of achieving truly glamorous eyes. More waterproof than liquid darkeners; won't run or smear. Easier to apply than cake mascaras. Won't smart. Harmless. Actually makes lashes soft and curling, instead of brittle and "beady." Complete with brush in smart, rubber-lined satin vanity... 50c.

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10c enclosed. Please send 30 day tube TATTOO Cream Mascara with brush. ☐ Black ☐ Brown ☐ Blue (check color desired.)  
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## Come to Hollywood!

[Continued from page 49]

Wednesday will be devoted to the cross channel trip to Catalina Island, the Riviera of the West. You've all read about Catalina, with its harbor like something out of fairyland, its hotels and dancing pavilions, its grand food and scenic wonders.

In between, there'll be a trip through Beverly Hills, with guides to show all the wonder homes of the stars. Down palm-lined avenues of this, the richest little town in the world, you'll roll in special cars, to see the homes of stars famed in every land.

Hollywood, of course, is the grand climax of this two weeks' vacation trip, but the rest of the journey will be filled with sights to see and things to do. Coming out, the Movieland Tour goes through Rainier National Park. There will be trips through Seattle, Chinatown to see in San Francisco, and many other excursions. Going back to Chicago, the trip will take you through even more wonders of the West.

That's the outline of our second annual Movieland Tour. It will be even bigger and better than the first one, which was so tremendously enjoyed by 200 guests last year.

Once more the special train will be booked for only 200 persons. That means some will be disappointed if their applications are received too late. Don't delay—get in your reservation now for this grand tour to Hollywood!

Full details are contained, along with schedule of costs, in a booklet which will be sent you free of charge, with no obligation on your part. Just fill in the coupon at the end of this article, and we'll do the rest.

If you can't join the tour leaving July 19, then join our Movieland Special, leaving August 9.

Of the second tour, we'll visit Universal studios, again enjoy a party at a home of a star, and in every way duplicate the thrills of the first tour. Complete plans for this second trip will be announced later in MOVIE CLASSIC.

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Don't despair if maddening itch has defied old-fashioned lotions, salves and kept you in squirming torture. A treatment has been discovered that itch sufferers call "a blessing from heaven." It's known as Hydrosal; vitally new, different in principle. Amazing relief for angry rashes, eczema, athlete's foot, itchy pimples, poison ivy. Itching stops in record time. Smarting and burning disappear. Promotes natural healing. Get Hydrosal from your druggist today. Liquid or Ointment, 30 cent or 60 cent sizes.

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GUARANTEED TO OR NEW HOSE  
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Men, women, enormous earnings. Full or spare time. Write, give hose size.  
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BE POPULAR!  
**LEARN TO PLAY PIANO BY EAR**  
NO NOTES - NO SCALES - NO EXERCISES / COURSE  
If you can whistle, sing or hum—you have talent. Let a popular radio pianist train your hands in THIRTY DAYS. TEN LESSON METHOD sent postpaid for \$1.00 or pay postman \$1.00 plus postage. NOTHING MORE TO BUY. Be your own TEACHER! Results Guaranteed. Accordion charts included free.  
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## Now You're Talking

[Continued from page 6]

best. Many of them are historical, and when I study in school what I have seen on the screen, it seems much easier because it seems real and not just something in a book. I not only learn the facts of that special incident, but I see the whole background of homes, furnishings, sports, etc., that were peculiar to that period of time. The producers carry out each small detail to make the whole picture as authentic as possible.

I think *David Copperfield*, *Les Misérables*, *Mutiny on the Bounty* and *Captain Blood* the best pictures of the past year, and among the best ever produced. I have read each of the books since seeing the pictures and enjoyed them far more than I would have had I not already seen the pictures.—*Agnes E. Williams, Star Route, Callands, Virginia.*

**Not To Be Laughed At**—The motion picture industry, within the past five years, has made enormous strides in giving the public better productions—that is, the feature pictures are better in many ways. The comedies, however, are still the kind to appeal to a moron. We have passed out of the stage where we had to look at pies being tossed across the room by would-be comedians; cars dashing madly around curves in pursuit or in escape and knocking down all the "hoi polloi in sight are antiquated; the flood of Micky Mouse cartoons is ebbing; portrayals of animals acting as people—to me one of the most disgusting kinds of comedy we have ever had—are passing out of favor, but at present we have parodies on the old-fashioned songs that, in hideous colors and faces and in exaggerated attempts to be funny, are getting to be bores. Isn't it possible to have a genuine comedy that doesn't leave a bad taste in the mouth or a feeling that time has been lost? No longer in the city theatres are advertisements of merchants run as in small towns; often there being only the feature with news reels. Do we have to have comedies every time as an appetizer? Better for the houses in small towns to follow the suit of the big cities and omit the "funny" reels now and then than to show worthless trash. Modern painting, music, and writing have all gone jazz. Cannot the motion picture industry, which is making such marvellous productions now for the main features, raise the standard of the comedy from its jazz state?—*Clarence Huffman, Charleston, Illinois.*

**Wants Variety**—My favorite movie topic is New Faces and more of them. The majority of movies now-a-days are like the old fashioned Stock Companies that we had about twenty years ago. Some of the movie companies play the same actors in the same kind of rôles, picture after picture, and one becomes bored to death watching these actors go through their same mannerisms and tricks like mechanical dolls. Lately I saw a picture in which the cast was mostly new to the screen and I got a positive thrill watching them act. I hope Hollywood does something about the above nuisance for variety still remains the spice of life.—*T. J. Jones, 127 Hicks Street, Brooklyn, New York.*

**Plaudits For Mrs. Temple**—You probably won't print this letter because Hollywood couldn't stand it. All these questions about

[Continued on page 76]



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**T**HE real test of beer goodness is flavor. Convinced by this test—millions of Americans—from Detroit to New Orleans—from Los Angeles to New York—have made Pabst TAPAcan their choice for beer.

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## Summer Approaches

[Continued from page 8]

frequently as you did during the cold winter months.

Campana's Italian Balm is an excellent skin softener. It makes chapped, rough, red skin soft, smooth and white, and is especially effective after your hands have been in water. It also prevents and soothes sunburn and windburn. This delightfully fragrant lotion spreads widely, therefore should be used sparingly. A four and one-half ounce bottle costs only fifty cents—so it's economical to use.

The lovely ladies are the ladies with sparkling teeth. It isn't the smile that wins—it's the teeth the smile reveals that does the trick! "What to do—to have beautiful teeth like my favorite movie star," is the question I find in hundreds of your letters every month.

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**Y**OUR eyes are a feature which retain their importance through every season and every age of beauty. When you are young they are your most outstanding feature. If they are deep, dark and beautiful, they frequently offset a multitude of minor defects. But as you grow older, they become danger signals—the first area to show neglect and betray your years!

The ideal way to insure beautiful eyes would be to build up a bulwark of unimpeachable good health. But ideal ways are not always as practical as we might wish them to be. However, there are many things you can do to enhance the natural beauty of your eyes.

The first law of beauty is cleanliness and it applies just as well to the eyes as to the body as a whole. The eye bath is the simplest and most neglected of all beauty rites. Yet everyone needs the cleansing action that can be secured in no other way.

Eye-gene is a new lotion which will cleanse, soothe, refresh and clear irritated eyes. It acts as a soothing balm, irrigating the surface of your eyeballs and aiding in quieting the nervous twitching resulting from strain. Common eye strain can be immediately relieved through complete relaxation and a few drops of Eye-gene. The common forms of eye strain come from jangled nerves, an exceedingly popular ailment in this age of noise and rush. More serious inflammations should be referred immediately to a physician.

Here is a special rejuvenating treatment for eyes that have grown tired and show it. It takes a little time, but you

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The kidneys are one of Nature's chief ways of taking the acids and waste out of the blood. If they don't pass 3 pints a day and so get rid of more than 3 pounds of waste matter, your 15 miles of kidney tubes may need flushing.

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After your face is cleansed and your cream removed, adjust little eye packs which have been cut from clean strips of absorbent cotton, dipped in hot water—then saturated with Eye-gene. Close your eyes and relax. If you must think—think of beauty!

Scientists are inclined to believe that perfect vision can be obtained only through relaxation—and yet they have advanced what seems at first consideration a contradictory statement. They contend that the eyes are at rest only when in motion. The old story of the elderly woman who took up fine sewing to improve her eyesight is applauded as a scientific gesture by the modern optician.

It is now stated that an excellent way to secure relaxation is by that old-faithful exercise called *palming*.

Close your eyes and cover them with your cupped palm to completely exclude all light. Avoid all pressure on your eyeballs. Try to "see" a dense field of blackness. The closer you come to it, the better your sight. Try for five or ten minutes at a time, several times a day.

Another simple and worthwhile exercise is to cast your eyes obliquely up to the right, then down to the left and back to center. Reverse, and repeat half a dozen times.

Rolling—a complete circular roll, first to the right and then to the left, is another good exercise for strengthening your eye muscles.

In closing allow me to say that cleanliness is the foundation to beauty and your spring cleaning is an important factor in your beauty routine if you wish to be as attractive as your favorite Hollywood star!



Heavy rains turned the Radio Pictures lot into a miniature lake, but Jean Parker, working in *Farmer in the Dell*, seems to enjoy wading between the set and the studio commissary

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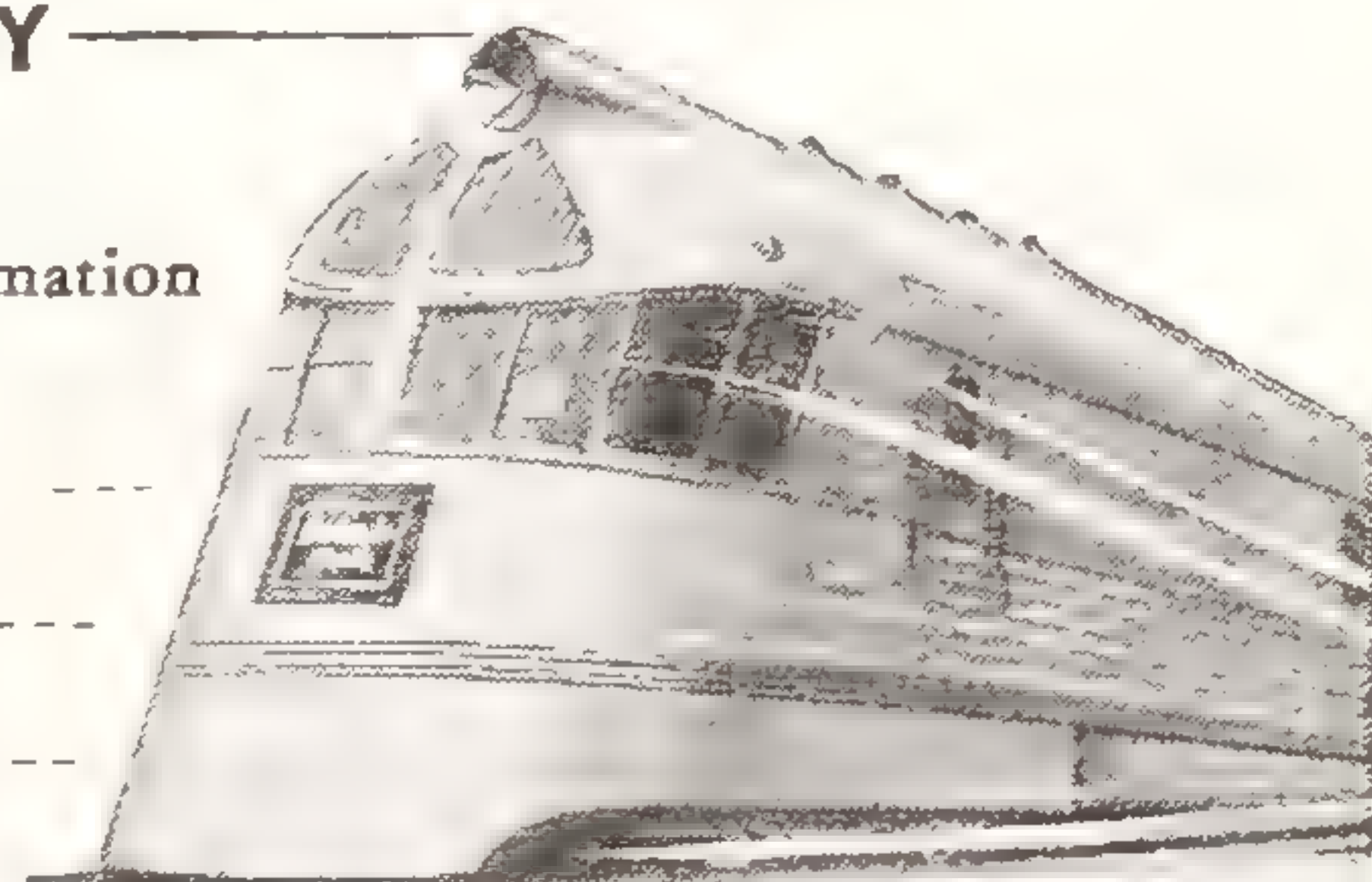
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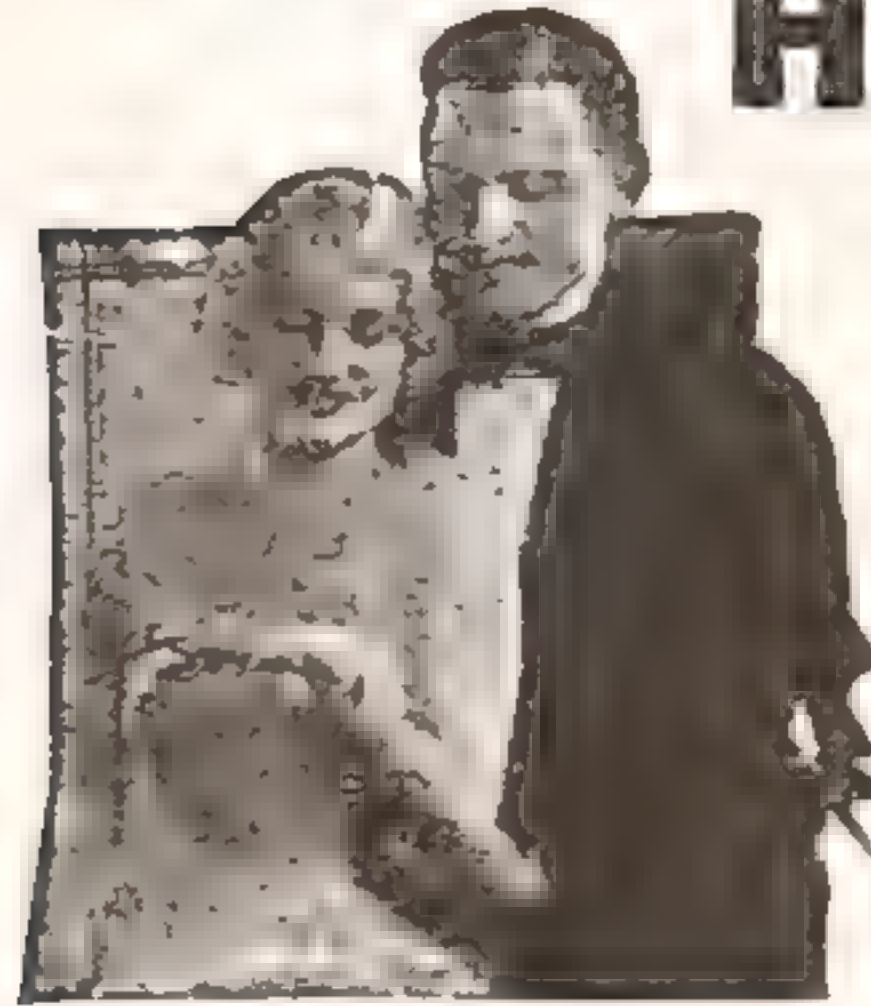
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## Now You're Talking

[Continued from page 73]

Will Rogers and Shirley Temple's popularity, in plain language, get my goat. Why not? To me the reason is logical. Rogers was and Shirley is the kind of people God meant us to be—simple and unaffected. Mrs. Temple deserves credit for some of Shirley's popularity, because of the fact that she is a child and might lose her appeal if not properly guided. The actors and actresses of Hollywood spend all their efforts in beautifying the outside instead of brushing up on the inside. That which lasts comes from within, not without, and all the clothes, the suave and sophisticated airs will never take its place in Hollywood or any other place.—Mrs. H. L. Wheeler, 248 Sly Avenue, Corning, N. Y.

**We Welcome Criticism**—As a movie fan I guess I am about the average. I enjoy my fan magazines and am particularly partial to *Movie Classic*, so I'd like a chance to air my peevish herein. I rather enjoy reading about a star's ideas on anything from love to politics, enjoy reading their theories on fate, their beliefs, and their superstitions. But oh, Mr. Editor, I am so tired of reading that Mr. Star is "as simple in his desires today as he was before he came into prominence." He *couldn't* be and, furthermore, why should he be? Clark Gable, for an example, bought a Dusenbergs, a bit too extravagant a desire for an oil fields worker. Then too, there is the little matter of patience. If each star is an exception to the rule of temperamental stars, where is the rule? Why can't we read that "so and so, after a hard day's work, begins to fret and stew a bit?"—Ena Grossman, 2845 East 77th Street, Chicago, Ill.

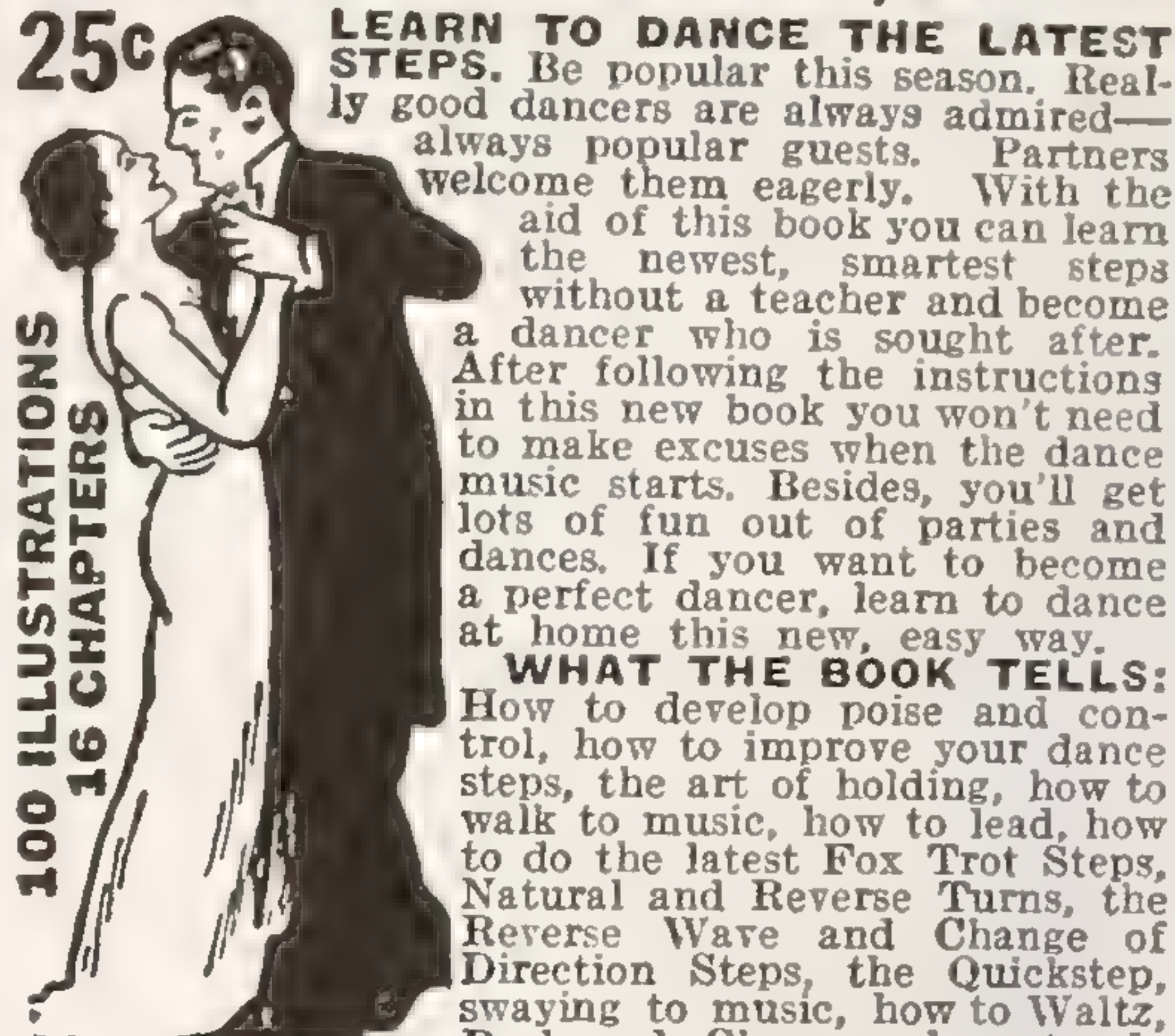
**Opera Paves The Way**—We who formerly considered grand opera as something made for those who live in New York and own diamond tiaras have been taught recently that opera is for us. The movies, although they have not yet given us a complete opera, have paved the way to that development by letting us hear the superb voices of Pons, Swarthout, Tibbett, Eddy, Martini, and others in many lovely operatic airs. They have shown us something of the musical lives of such singers, and taught us enough of the jargon of the opera that when *Aida* or *La Boheme* or *Carmen* is finally screened, we will approach it as old veterans of the operatic world. There is another art which has thus far been neglected on the screen,—the art of painting. When we are occasionally shown an artist's studio, it is usually a setting for intrigue, not the workshop of a creative mind and fingers. Couldn't we have some films about artists, using their jargon, showing their actual canvases instead of faked daubs, and perhaps starring some of the Swarthouts and Eddys of the world of painting—real painters, who could make the art galleries come alive for us, as the opera house has already done?—Mrs. L. J. Buchan, 723 Exposition Boulevard, New Orleans, La.

**A Deserved Tribute**—May I offer an appreciation of the art Basil Rathbone brings to the screen? But his clear-cut method of presenting the English language to us is something which I wish every English speaking individual would make an attempt to imitate. A student in a Southern city, I advised my classmates to see *A Tale of Two Cities* twice. First for the enjoy-

[Continued on page 78]

## ART of DANCING

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## POEMS

Set to Music  
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## Learn the Hula With Me

[Continued from page 43]

easily as I do."

That's the first of a few basic rules Shirley passes on to you from her teacher, Jack Donohue: *Keep at it.*

So, let's go. Here's Shirley herself, telling and showing how to do, first

### The HULA-HULA (By Shirley Temple)

Last summer, when Mommy and Daddy took me to Hawaii during my vacation from the studio, I learned how to do a real Hawaiian Hula-Hula dance. The natives there gave me a present of a hula skirt, made out of something that looked like grass, and they hung leis around my neck and dressed my hair with flowers, when I did the dance for them.

The Hula is the hardest dance to describe that I know. Because you see, you do not dance it with your feet, but with your body and your arms. If you remember that, I guess it isn't so hard. It is an old, old native dance in Hawaii, and Mommy tells me it is one of the most graceful dances in all the world, and full of deep religious meanings handed down from the ancestors of the Hawaiian people, and that it tells of the joy of living as they knew it in their islands long, long ago.

If you would like to see how I look when I dance the Hula-Hula, you can see the pictures I had taken to show you, and maybe you can try some of the movements of the dance. I will try to tell you how it goes.

You can start like I stand in Fig. I. Without moving your feet or your arms, then, you swing your hips to the left, and then to the right (Fig. II). You must not do this fast, but slow and gracefully. Do this several times and then—

Turn partly to the right, swinging your arms over as in Fig. III. Then do the same to the left side. Repeat this several times, too. Then—

Turn to the right again (Fig. IV) and swing your hips again and again to the left, taking a short step in that direction each time. Repeat this three or four times, and then do the same in the reverse direction, the same number of times.

Then step slightly forward with the left foot, hold your arms out at the side, and sway from side to side (Fig. V), after which you can swing your arms into the position shown in Fig. VI, changing from right to left to right to left several times, always swaying your body in time with the music.

And, at last, when you are about to finish, you can drop slowly to your knees (Fig. VII) always dancing with your body and arms, until at last you come to a sitting-kneeling bow as in Fig. VIII at the end of the dance.

## A FEW WEEKS AGO I WAS ASHAMED OF MY FIGURE —I WAS SO SKINNY



Posed by  
professional  
model

### THEN



### NOW



## NEW IRONIZED YEAST OFTEN ADDS 10 TO 25 LBS. —in a few weeks

**E**VEN if you never could gain an ounce, remember thousands have put on solid, naturally attractive flesh with these new, easy-to-take little Ironized Yeast tablets—in just a few weeks!

Not only has this new discovery brought normal, good-looking pounds, but also naturally clear skin, freedom from indigestion and constipation, new pep.

Scientists recently discovered that thousands of people are thin and rundown for the single reason that they do not get enough Vitamin B and iron in their daily food. Now the richest known source of this marvelous body-building, digestion-strengthening Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times, making it 7 times more powerful. Then it is combined with 3 kinds of blood-building iron in pleasant little tablets known as Ironized Yeast tablets.

If you, too, need these vital elements to build you up, get these new "7-power" Ironized Yeast tablets from your druggist today. Then, day after day as you take them, watch flat chest develop and skinny limbs round out to natural attractiveness. Constipation and indigestion from the same cause vanish, skin clears to normal beauty—you're an entirely new person.

### Try it—guaranteed

No matter how skinny and rundown you may be, try these new Ironized Yeast tablets just a short time, and note the marvelous change. See if they don't build you up in just a few weeks, as they have thousands of others. If not delighted with the benefits of the very first package, your money instantly refunded.

### Special FREE offer!

To start you building up your health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results guaranteed with the very first package—or money refunded. At all druggists, Ironized Yeast Co., Inc., Dept. 285, Atlanta, Ga.



# NEVER TOOK A LESSON FROM A TEACHER

—yet Bob is the envy of his music-loving friends

You, too, can learn to play any instrument this amazingly simple way. No expensive teacher. No tiresome exercises or practicing. You learn at home, in your spare time. Yet almost before you know it you are playing real tunes! Then watch the invitations roll in—see how popular you become. Yet the cost is only a few cents a day.

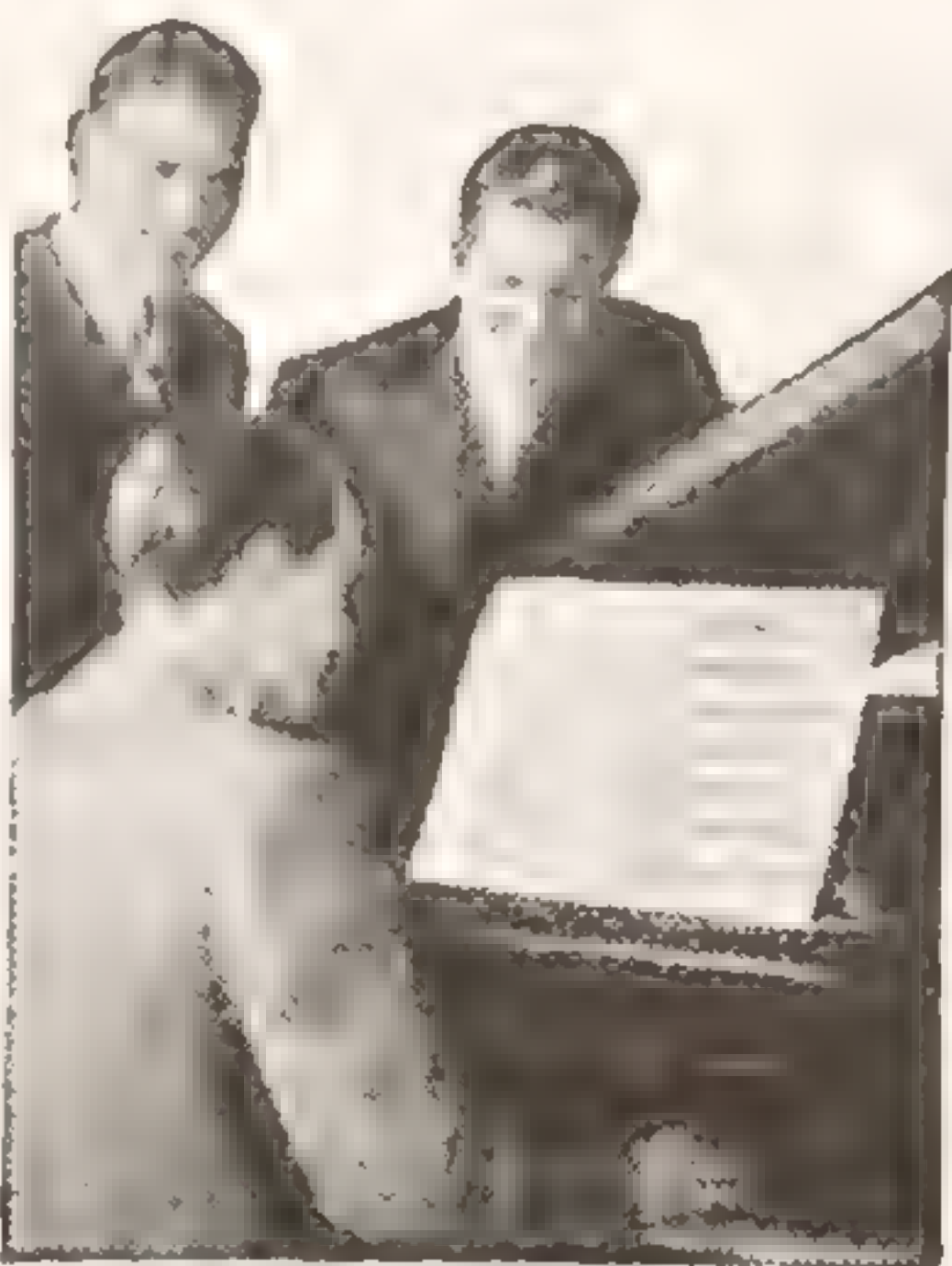
## EASY METHOD

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## Now You're Talking

[Continued from page 76]

ment of a wonderful production. Second, to receive an English lesson from Mr. Rathbone. There is much rivalry among us adolescents as to who can do the best imitations of Stepin Fetchit, Durante, West. This, at the most will get us no further than a starring spot in our class plays. But to form a Basil Rathbone habit will, I believe, help us lay a straight road to our respective goals after graduation, no matter what form our ambitions may take. Thank you, Mr. Rathbone. We lip-lazy, tongue lolling millions, with our quaint dialects and unique accents need you.—Erstynne King Benton, 416 Ross St., Macon, Ga.

**A Jean Harlow Fan Objects**—In the March issue of this magazine there was a very interesting article "My Ten Commandments for Personality" by Cecil B. De Mille as told to Helen Harrison. As Mr. De Mille is one of the world's greatest star makers I believe each commandment is a golden rule, especially number two: "Don't Change Your Personality" and number three: "Don't Try to Be Different." At the present time in Hollywood there is a star who has overlooked these two important commandments. Of course, many movie lovers will agree with me that we love Jean Harlow because her platinum hair used to make her look different from the ordinary star. It made her glamorous and divine. Of course her latest picture was good, but I believe it could have been better if Miss Harlow had not changed to brunette. Some writers believe she is now "going places as a dramatic star." But she has already gone places as a dramatic star. Did she not thrill us and made us use our handkerchiefs in *Her Man* with Clark Gable and also in *Reckless* with Franchot Tone? We want Jean Harlow as she was in *China Seas* and *Reckless* and now that she has changed we feel as if we have lost our first love. I wish Miss Harlow would consider her public's point of view and go back to her own personality.—Mrs. E. Matus, 1200 West Commerce Street, San Antonio, Texas.



Grace Moore, in *The King Steps Out*, plays a princess in disguise as a poor milliner's maid. She is convinced that her new picture will be her best to date



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## Tips for Tiny Girls

[Continued from page 54]

and the garments I find in stock are too childish for my taste so I buy fourteens and have them altered. I also avoid bright colors as I would avoid poison. Small people should not dress conspicuously."

"I avoid large accessories for if I carry a huge handbag, people begin to wonder where the bag is going with the girl. The only large things I ever wear are large hats and I adore them. All tiny girls can wear big hats of the picture type without embarrassment. Also I never think of myself as small. I try to avoid all self-suggestion that I am tiny. I take care to see that my dresses are long and even when the style calls for shorter skirts, I always wear mine longer. They give height and dignity to small girls."

Isabel's tiny figure could have been a handicap in her desire to be a great dramatic actress, had she let it.

Once the director, Boleslawsky selected her for a very dramatic role but he was taken off the picture, which was *Day of Reckoning*, and Charles Brabin was put on. When he saw Isabel he held up his hands in horror and told the front office that such a tiny person could never carry such a dramatic scene. But when he saw her first rehearsal, he went all over the lot bragging about the *find* he had in his picture.

A tiny girl, insists Isabel, should never wear big rings, ear-rings or other jewelry.

"The voice I think is the most important of all," she mused, "it is difficult to think one small and futile when one hears a deep toned, well modulated voice coming from that person's mouth. I watch my voice most carefully and perhaps that's why I don't seem small to audiences. My voice makes them forget it."

"Men?" Isabel laughed, "well, some men like small girls and some don't. I make it a point never to let a man's great height keep me from going out with him. Being small but not kittenish and coy, instills the protective instinct in tall men."

Isabel is just five feet tall and weighs only ninety pounds. She is one of the most popular members of the film colony.

"Nothing can be more objectionable than a girl who is little but loud," she said. "One can develop charm and a strong personality without trying to out-shout the others."

So, if you are a tiny person, take a tip from what she has told you, for Isabel is going places in a big way.

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Read *MEET THE WIFE* by AL JOLSON, the most revealing story ever written about Ruby Keeler.

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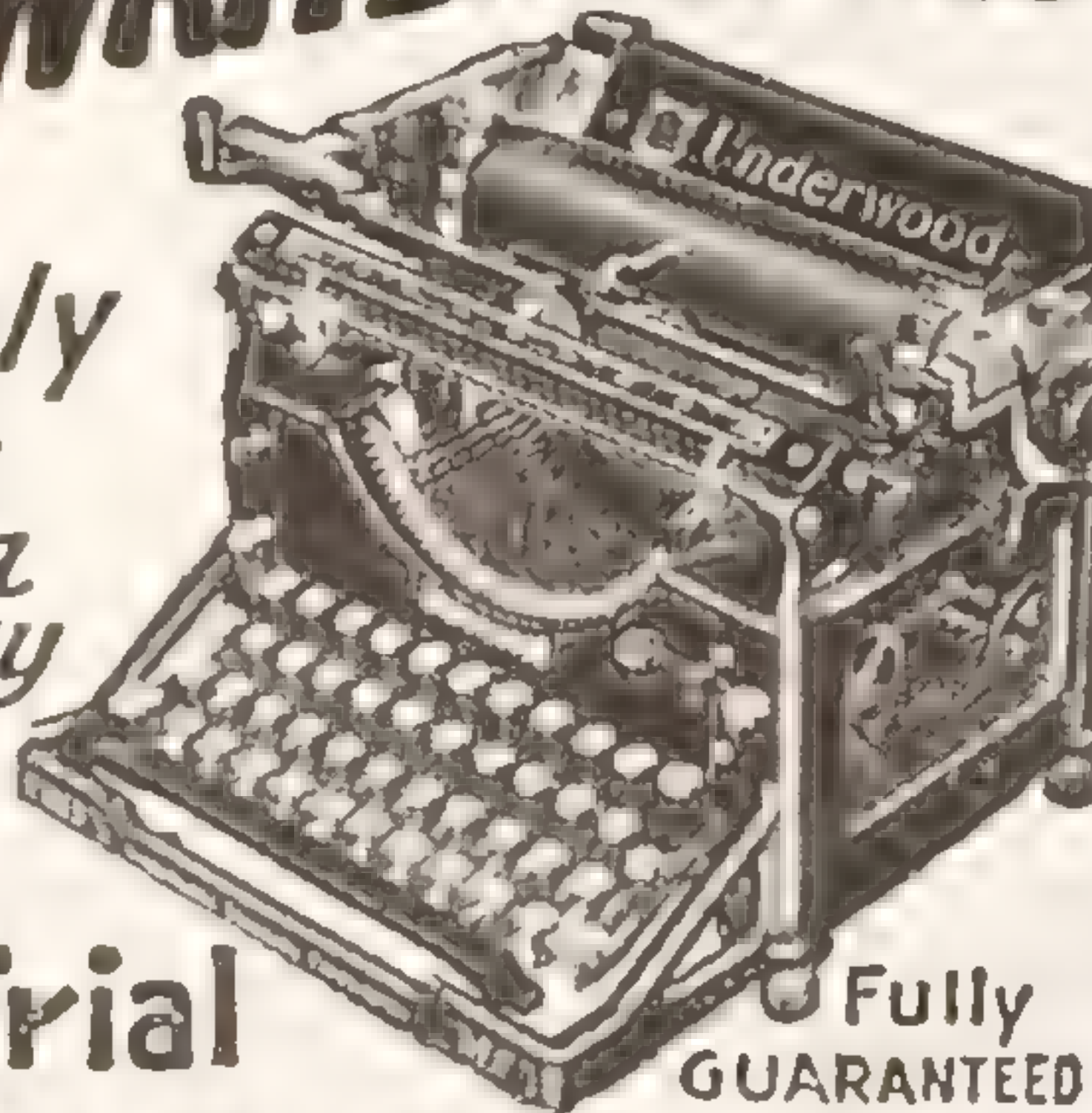
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## I Knew Fred Astaire When...

[Continued from page 45]

dance routines. Fred always worked these out, even as he does today. And, too, as today, he didn't believe in sparing either himself or his partner. When a step looked difficult, Adele would try, kid-fashion, to stall out of it by pretending that she didn't like it. And then, while interested vaudevillians frankly gathered around the Astaire door to listen, the conversation would be something like this:

Adele (innocently): Fred, I don't think that new step's so good.

Fred (suspiciously): Why not?

Adele (still innocently): I don't know. I just don't like it.

Fred (placatingly): Well, let's try it again.

Adele (firmly): No. I don't like it. Let's leave it out.

Fred (more firmly): That step stays in.

Adele (more firmly yet): It's out!

Fred (scornfully): I'll bet you can't do it, that's why you don't like it. That's why you want to cut it out, I bet.

Adele (derisively): Oh, I can't do it! Well, Mister, I will do it.

Fred (happily): Well, let's see you try. See, it goes like this...

And then the sounds emanating from the Astaire dressing room would indicate to us shameless eavesdroppers that the Astaire difficulties were being lost in the shuffle of their feet.

FRED is a fine pianist, and he usually played for Adele's "single." But sometimes he felt the need of variety in his music. I remember entering the theater one afternoon to hear the dismal sound of a wind instrument coming from the Astaire dressing room.

Adele met me backstage. "It's Fred," she wailed. "He's got a cornet, and he's practicing to be Sousa's band or something. Isn't it terrible?"

It was. Adele and I decided that something should be done about it. Fred always resined the stage before the performance started, in order to insure a smooth dancing floor for the act. When he returned to his dressing room after his "resining" expedition that night, he found a petition on his table, signed by every vaudevillian Adele and I had been able to contact. It implored him, in the name of mother, home, and country, of everything a man held sacred, to please refrain from practicing on that cornet in the theater.

He seemed nonplussed for a moment. Then his sense of humor came to the rescue. He grinned, and put the paper away. We never heard the cornet again.

Time went on, and some of the dreams we had dreamed together began to assume definite shape as realities. We were all in New York, and definitely on the way up. The Astaires had appeared in numerous Broadway show

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successes, when along came the big hit, *The Band Wagon*. When I was engaged to co-star with the Astaires and Frank Morgan in that show, I was delighted, not only because it was an opportunity for big things, but because it meant closer contact with my old friends, Fred and Adele. Adele was lovelier than ever, and sparkling with the joy of her success. Fred was still the rather serious, rather sensitive boy of vaudeville days. He still had his winning, boyish grin; and his air still seemed to indicate that he wasn't quite satisfied with the best he could do.

The night *The Band Wagon* opened, I found Fred backstage, pacing up and down, obviously worried. I wasn't exactly at ease, myself. I started to pace after him.

Fred stopped his own worrying to banter me out of mine.

"Listen," he declared. "You're wearing out my worrying board. You take the one next to me."

I HAD to laugh then. And side by side, Fred and I paced our boards, stopping occasionally to examine them for signs of wear.

"At any rate," Fred consoled me, "if we don't go over tonight, no one is going to hand us our pictures and suggest that we go on to Woonsocket tomorrow night."

Those days of struggle in vaudeville were always good for a laugh when we recalled them later. I remember that when Fred Astaire opened in *The Gay Divorce*, I wired him, "Can use you in Woonsocket and Pawtucket next week."

But, to get back to *The Band Wagon*, it did "go over"; it became one of the smash hits of the season. And the Astaires were the toast of Broadway.

When the famous Astaire team was eventually broken up by Adele's marriage to Lord Cavendish, many people wondered whether Fred could find a worthy successor to his sister. The girl who took Adele's place worried about it. But not for long. She has told me many times how considerate Fred was, how kind and how painstaking, as he taught her to "fill in" for Adele. Such patience and such consideration were surprising to a girl who was accustomed to the brusque hurry-flurry of show business. But no kindness on Fred Astaire's part could be surprising to the people who know him.

Fred's own marriage followed later. His wife was the first girl I had known him to be really interested in, and the success of their marriage has never ceased to please the myriads of people who wish him everything good in life.

It amuses me to remember Fred's reaction when someone first suggested Hollywood to him. He grinned.

"Absurd! Who'd want to see my face in pictures?"

I think that in spite of what he had already done, if anyone had told him that he was destined for the career in pictures that has since been his, he would have laughed out loud.

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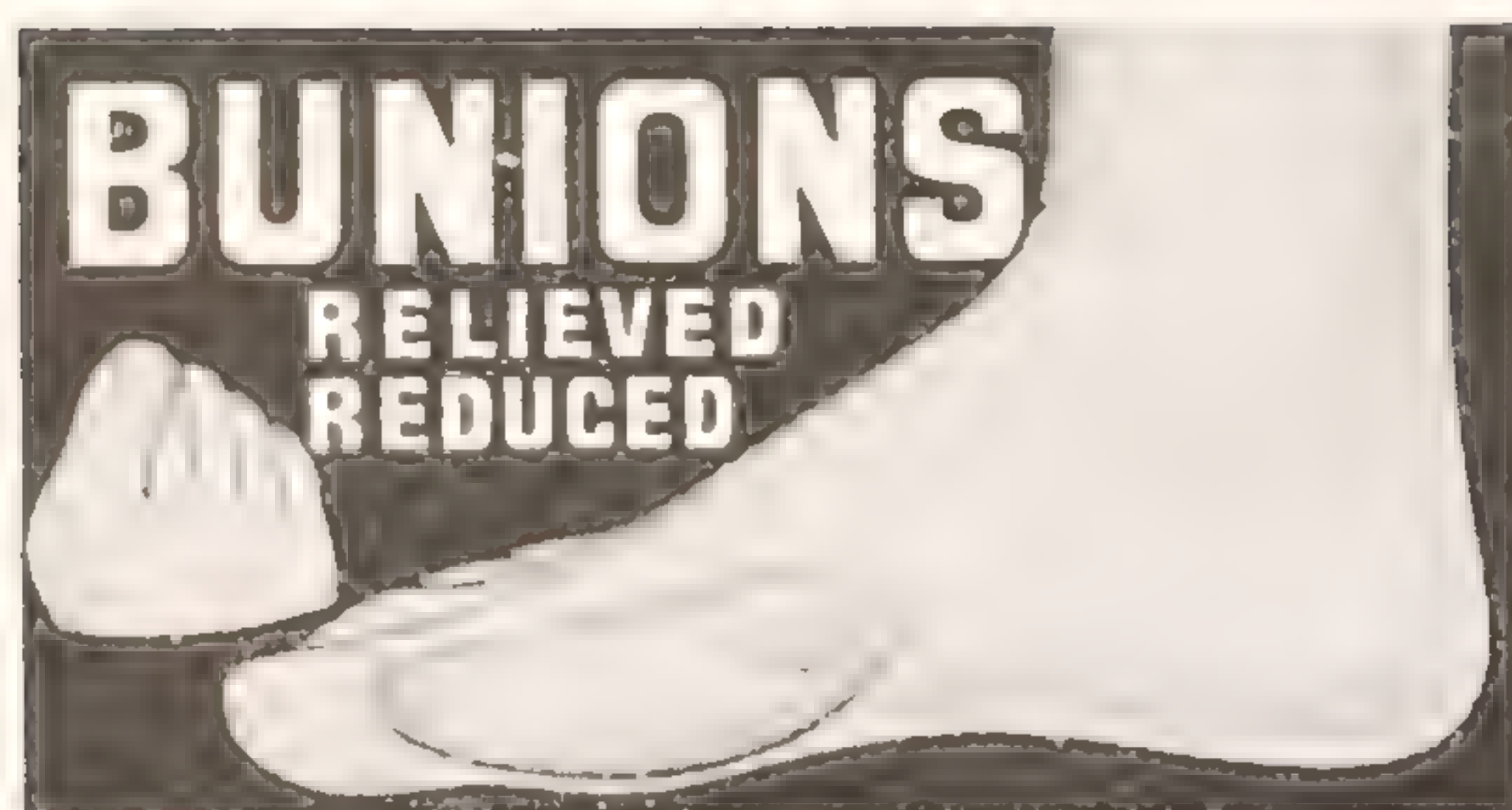
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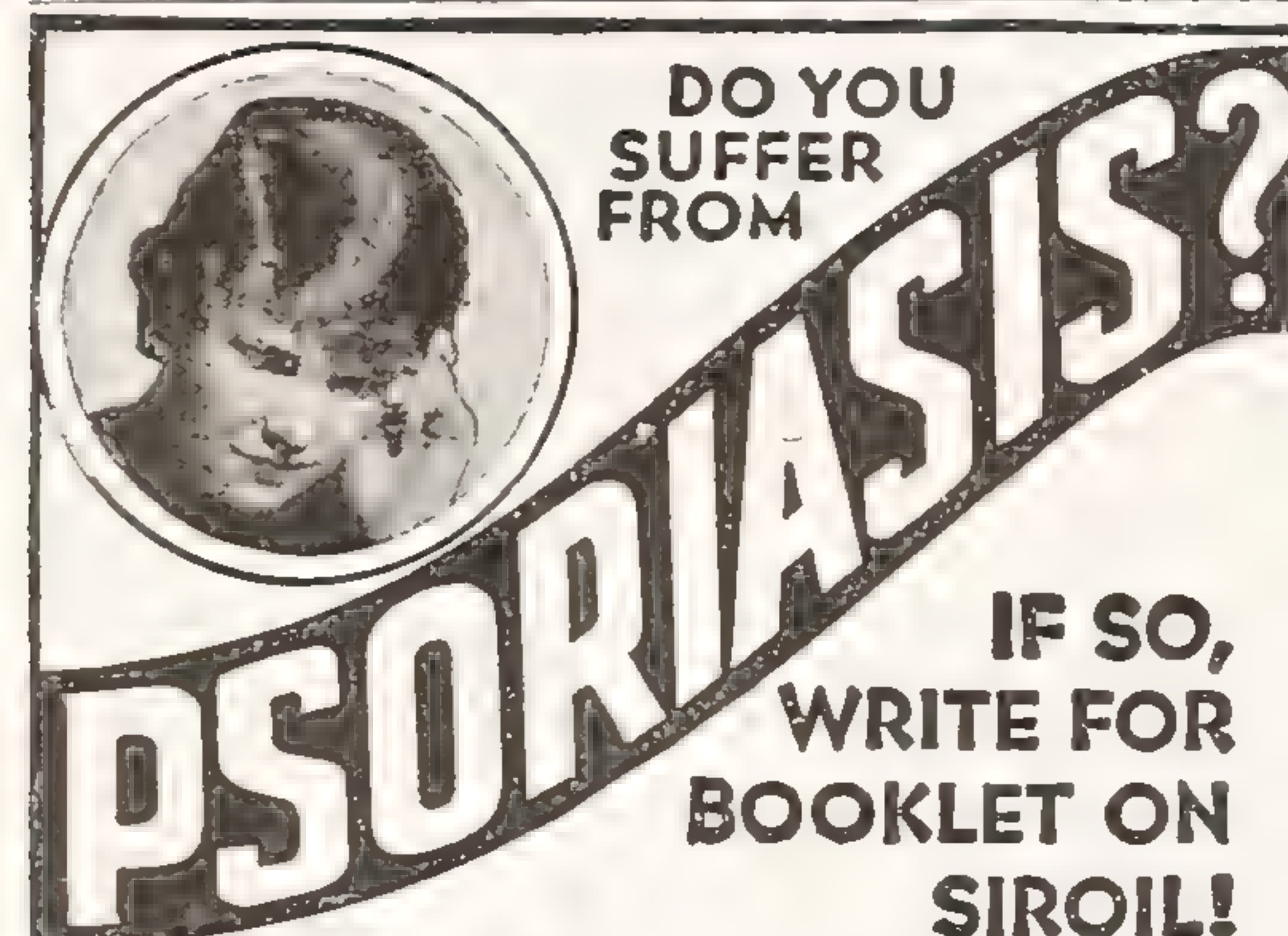


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## Binnie Barnes Wouldn't Accept Defeat

[Continued from page 50]

beautiful diction, I was all ears.

"In the meanwhile, I started taking voice lessons. I knew by then that I wanted to go into the theatre and realized how important a good speaking voice was.

"I haunted the theatre. I attended every matinee I possibly could, and sat close to the stage so that I could not only hear the actors, but watch them speak.

"I have always found that listening helps a lot. Most of us are too busy talking to find out what others have to teach us."

It wasn't long until Binnie Barnes' voice was clear and pure; until it had that remarkable resonance it has today. Definitely, it became an asset in her search for success.

"I was a shameless eavesdropper. But I learned."

She had the *will to learn*! Today she still has it. Even though she is now acclaimed as an actress of high caliber she is not satisfied with herself. At the moment, she is studying German, continuing with her voice lessons, daily practicing on the piano. She will take a day or two off to learn how to ride a bicycle, roller-skate, ice-skate, or turn handspings. She concentrates intensely. Every *new* thing is a challenge to her.

As long ago she accepted the challenge of her inadequate speech, so she accepted the challenge of every other handicap.

"There were a lot of things wrong with me. And I took stock of them one by one," she says today.

ALMOST as if she were a stranger to herself, she picked at every flaw. *As every woman must do who seeks self-improvement!*

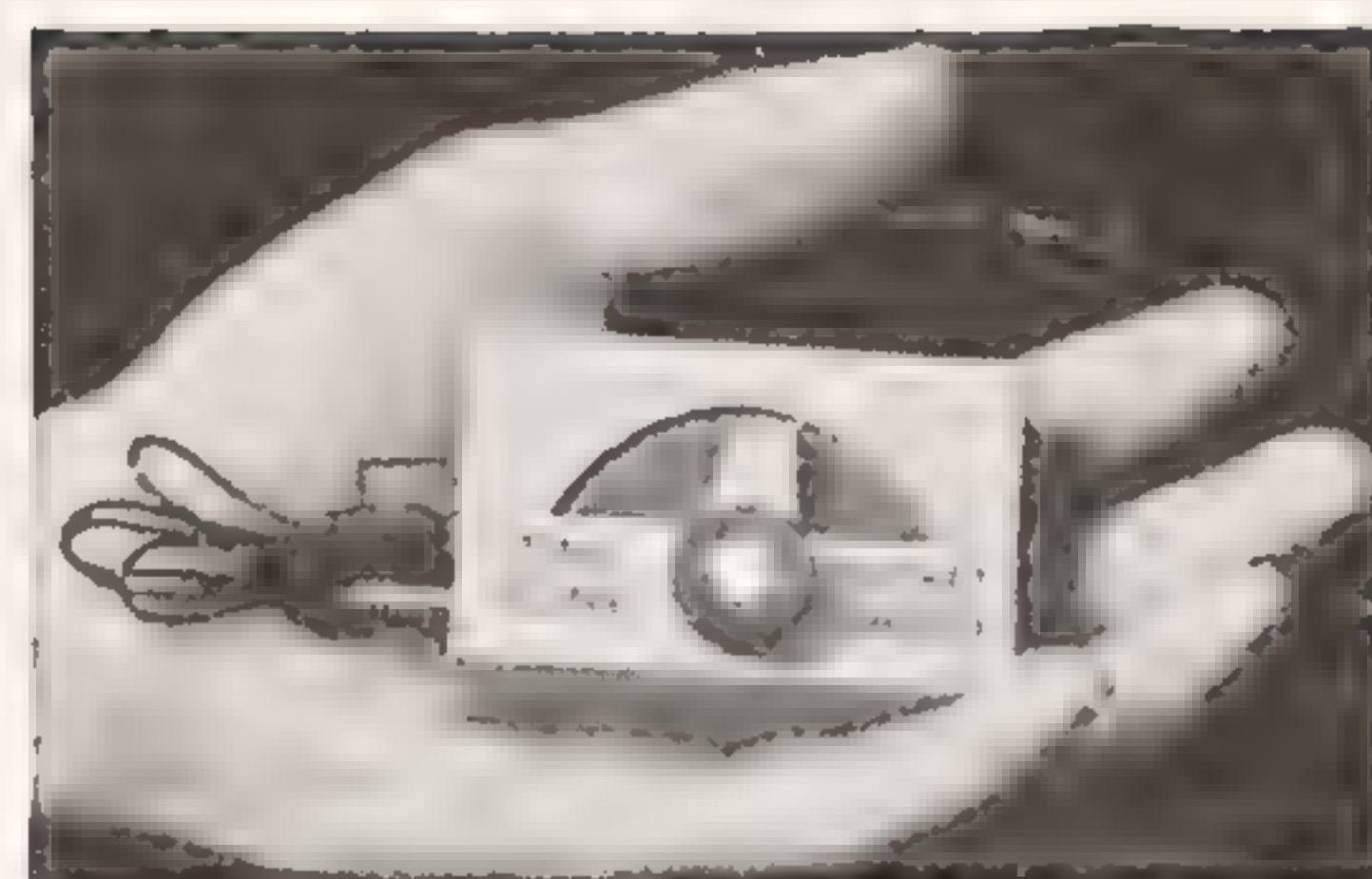
Binnie knew that all faults may become assets. But it takes intelligence to convert one into the other.

"First, I reduced my upper arms. They were bulgy and too well developed. Exercises and massage helped.

"I was wearing my hair in an Eton crop. It made me look far too boyish. All about me were girls who, I believed, had no more to give than I. Yet they were getting along much faster than I was. I discovered it was because they possessed an essentially feminine quality which I lacked. I set out to acquire it.

"I began to change myself with direction and with thought," she tells today. "I permitted my hair to grow until I could coil it low at the nape of my neck. Then I used a rinse which brought out all the highlights in it. The change in hair-dress and in the tone of my hair did very nice things to my complexion and to my eyes.

"With my arms reduced so that they were in accord with the rest of my body



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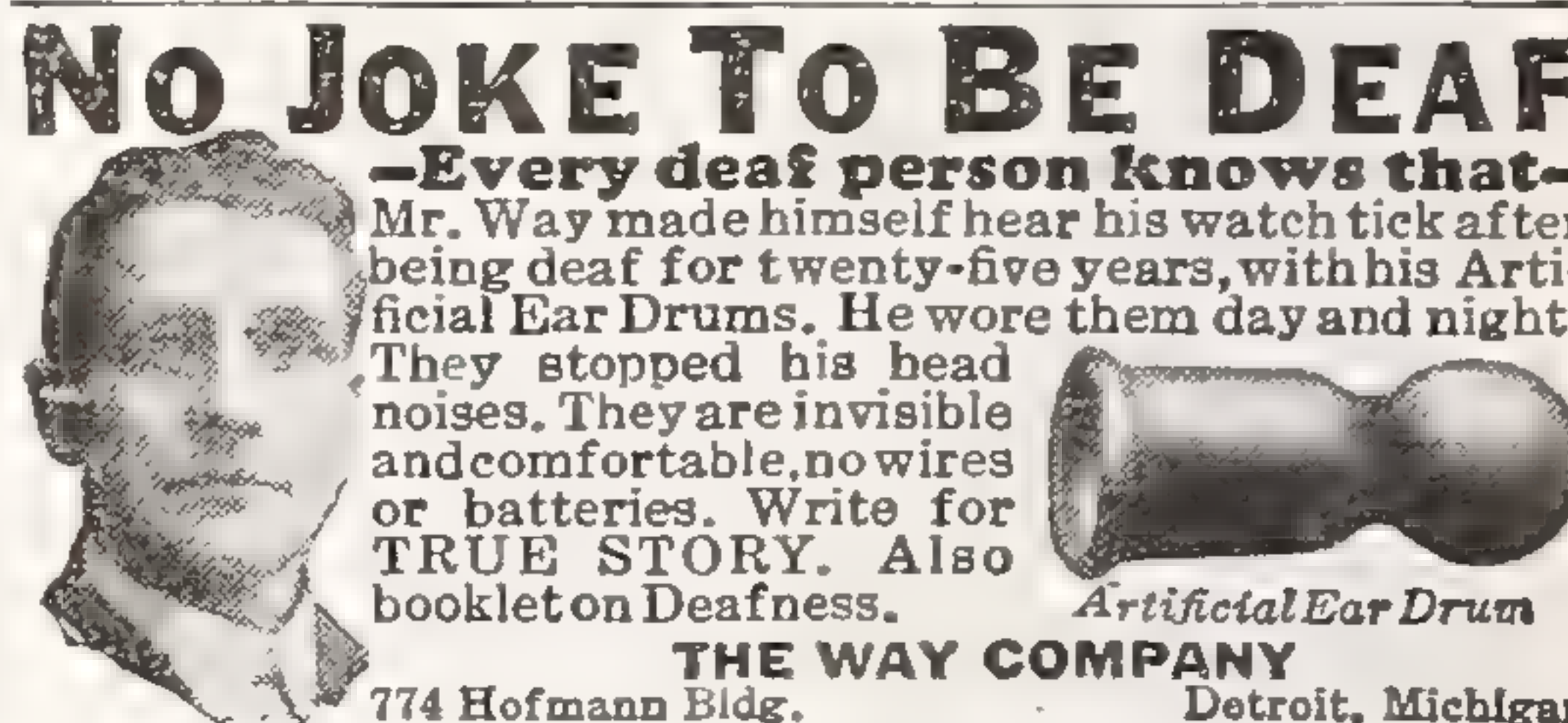


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Read THE HUMAN BEHIND THE STAR, one of the most revealing articles ever written about Hollywood's famous personalities. It will offer new highlights on Carole Lombard, Joan Crawford, Gary Cooper and a number of other favorites.



and my hair strikingly changed, I had a foundation on which to begin my clothes program.

"I always had the idea that I must minimize my height. And so I wore low-heeled shoes, which were most unflattering to my rather nice ankles. In addition, I wore tailored suits with tailored blouses and ties, with the idea that they hid my broad shoulders and made me look shorter. Instinctively, I knew that if I wanted to achieve a feminine quality my wardrobe plan had to be radically altered.

"I didn't quite know what was suitable to me. And so every week-end I bought a bolt of the cheapest cloth I could find, and, with a fashion book in front of me, would design things which might be right for me.

"First, I discovered that broad shoulders could be an asset. And so, in designing clothes for myself, I deliberately tried to capitalize on them.

"It was a trial and error method, and it took me a long time to discover what I could wear to advantage. I filled many waste baskets with my thwarted efforts. But eventually, I found the proper neckline, shoulder line and skirt design.

"I learned also by watching smartly dressed women in theatres, restaurants, and even on the street. Many a time I would follow a well-dressed woman for blocks, so that I might analyze her charm.

"It was a painful process. But eventually there I was—wearing high-heeled shoes, as I should have done long before with no respect whatever to my height. I abandoned the severely tailored, and adopted glamorous touches at throat and wrists. My broad shoulders no longer frightened me, because I called attention to them, and found by doing so, that they definitely contributed to personality."

Binnie Barnes developed herself not only into a beautiful girl but into a glamorous one. Into an arresting type.

Success came to her—as it does to anyone willing to forego the ease of inactivity and to labor long—sometimes painfully—for the ideal she had set for herself. And the most important point is this: She was not satisfied with a partial improvement. Each step forward merely gave her added incentive.

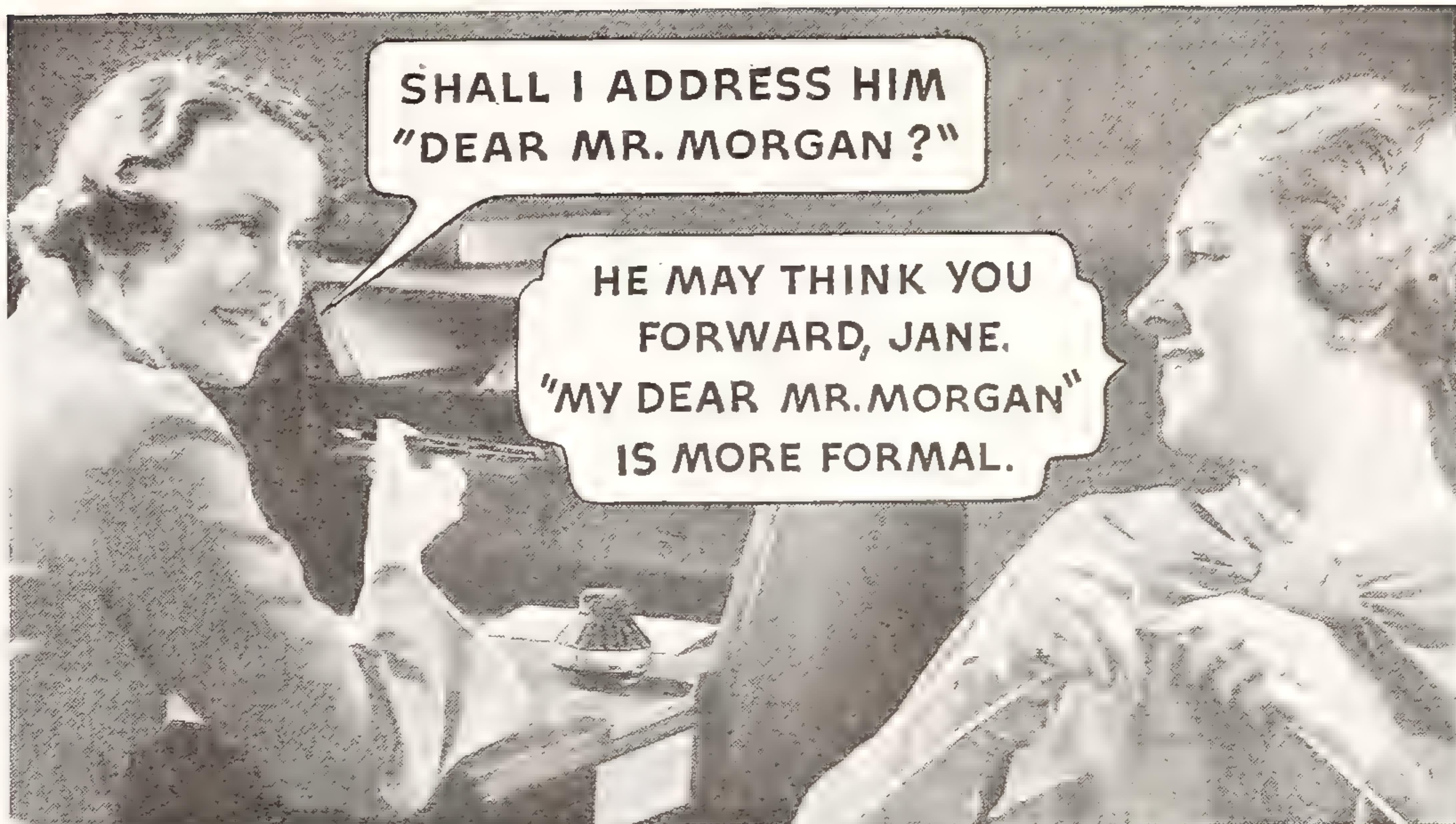
And finally when she was in the theatre—when she was behind the footlights—she was an exciting figure with an intense beauty, which was not only physical but spiritual as well. For her beauty was the product of her brains.

When Binnie Barnes came to Hollywood on the wings of her hard won fame in *The Private Life of Henry VIII* the town saw a tall girl, whose height was an asset; a girl with lovely scintillating hair, a girl with universal glamor; a girl who was feminine and charming, who spoke in rich enthralling tones.

All of these were things which Binnie Barnes had acquired by constant effort, by being honest with herself, and by working to make all her faults an asset.

In truth she is a self-made woman!

She made herself over—as can every woman, who will take the time and the thought to do so!



## SOCIAL MISTAKES

**That Make a Person Ridiculous**

—Princess Rostislav cures them in her new little 20-page booklet **"Guide to Correct Social Correspondence"**

### YOURS TO KEEP—FREE!

Parker gives it solely to introduce Quink, the new quick-drying, pen-cleaning ink!

How should an unmarried girl sign a note to a stranger? To an acquaintance? To an intimate? How should a married woman sign her name? A divorcee? A widow? A gentleman? What salutations and closes are correct? What address on the envelope? What colors of ink are outlawed for social correspondence?

What things must be included in an invitation to a married couple? To a bachelor? In letters of introduction? In congratulations? In notes of thanks? Or from a houseguest? What is omitted from a note of REGRET that should *always* be in a note of ACCEPTANCE?

Do you write "Warmly," "Hurriedly," or "Cordially yours"? When is it poor taste to include, "I remain" or "Believe me"? When is "Respectfully" NEVER to be written?

Social errors and omissions in correspondence are humiliating, costly, and suggest poor breeding. Write the right thing, in the right way, at the right time. All these courtesies and correct forms, religiously followed by the best social usage, are now explained—with actual examples—in the beautiful Princess Rostislav's "Guide to Correct Social Correspondence."

Here's how to get it, FREE—Simply go to any store that sells ink and for 15c get

Parker Quink—an amazing, new discovery in writing ink. Tear the top flap from the box the bottle comes in. Letter your name and address on the back, PLAINLY. Then mail the box-top to The Parker Pen Company. We'll mail you Princess Rostislav's guide promptly, FREE AND POSTPAID.

But first note this—Quink is made two ways—(1) WASHABLE, and (2) PERMANENT. WASHABLE Quink, for home and school, is the only ink that can be spilled SAFELY on hands, clothes, woodwork, or rugs. Soap and water remove it without trace. But PERMANENT Quink lasts as long as the paper.

Yet both kinds of Quink cleanse your pen as it writes—a Parker or any other pen. And Quink will give your writing new distinction. Not watery—but rich and full-bodied, with a brilliancy of color.

Quink dries ON PAPER so fast you'll throw away your blotters and your present ink.

Get Quink today. Then mail us the box-top for Princess Rostislav's priceless guide. You'll never part with it. The Parker Pen Co., Dept. 717, Janesville, Wisconsin.

**Parker Quink**



Made by the Makers of the Celebrated Parker Pens

### The Best GRAY HAIR REMEDY IS MADE AT HOME

YOU can now make at home a better gray hair remedy than you can buy, by following this simple recipe: To half pint of water add one ounce bay rum, a small box of Barbo Compound and one-fourth ounce of glycerine. Any druggist can put this up or you can mix it yourself at very little cost. Apply to the hair twice a week until the desired shade is obtained. Barbo imparts color to streaked, faded or gray hair, makes it soft and glossy and takes years off your looks. It will not color the scalp, is not sticky or greasy and does not rub off. Do not be handicapped by gray hair now when it is so economical and easy to get rid of it in your own home.



### GET RID OF UGLY HAIR

**ZIP**  
DEPILATORY CREAM

As delightful as your choicest cold cream. Simply spread on and rinse off. Every trace of hair eliminated. Sold everywhere. Write for Booklet. Free Demonstration with ZIP Epilator at Madame Berthe—Specialist, 562 Fifth Avenue, New York



## Why be **FAT**?

# "I LOST 50 lbs."

**THIS QUICK, EASY WAY PROVED SAFE for 26 years**

● Get rid of fat the quick way that has been tested and **proved safe and successful** by thousands of delighted people during the past 26 years! Why experiment or take chances? Millions of packages have been sold. Hundreds of letters prove results are just what you want. Don't let fat rob you of happiness when it is so easy to be slender.

**Look-  
Feel-  
like a  
NEW  
PERSON!**

## DO AS THESE WOMEN HAVE DONE!

Mrs. L. R. Schulze, 721 S. Pleasant St., Jackson, Mich., writes: "After being overweight almost all my life I reduced 55 lbs., with RE-DUCE-OIDS. Never was in such excellent health as I am since taking them." Gladysse L. Ryer, Registered Nurse, Dayton, O., writes: "Lost 47 lbs., did not diet." **REDUCED 34 LBS.** Mrs. J. Fuls, Honey Creek, Ia., writes: "Lost 34 lbs. RE-DUCE-OIDS are pleasant to take, and dependable. I feel fine." A California Graduate Nurse writes: "I lost 27 lbs. of fat, after other methods failed. I recommend RE-DUCE-OIDS as a preparation of merit." We wish we had room for more of these wonderful experiences, telling of reductions as great as 80 lbs. The writers tell of feeling better while and after taking RE-DUCE-OIDS. **Effective and safe for 26 years...** RE-DUCE-OIDS contain no dinitrophenol. Pleasant, easy to take.

## FAT GOES...OR MONEY BACK!

Your money back in full if not delighted...you are the judge. No risk, so don't delay, fat is dangerous! At drug or dep't stores. Or send \$2 for 1 package; or \$5 for 3 packages direct to us. Currency, M.O., stamps, or C.O.D., plain wrapper.

Scientific Laboratories of America, Inc. Dept. F365 746 Sansome Street, San Francisco, Calif.

☐ Send me...packages of RE-DUCE-OIDS (Enclose payment; or 10c if ordering C.O.D.)

☐ Send me FREE BOOK, "HOW TO REDUCE"

Name.....

Address.....

City.....State.....

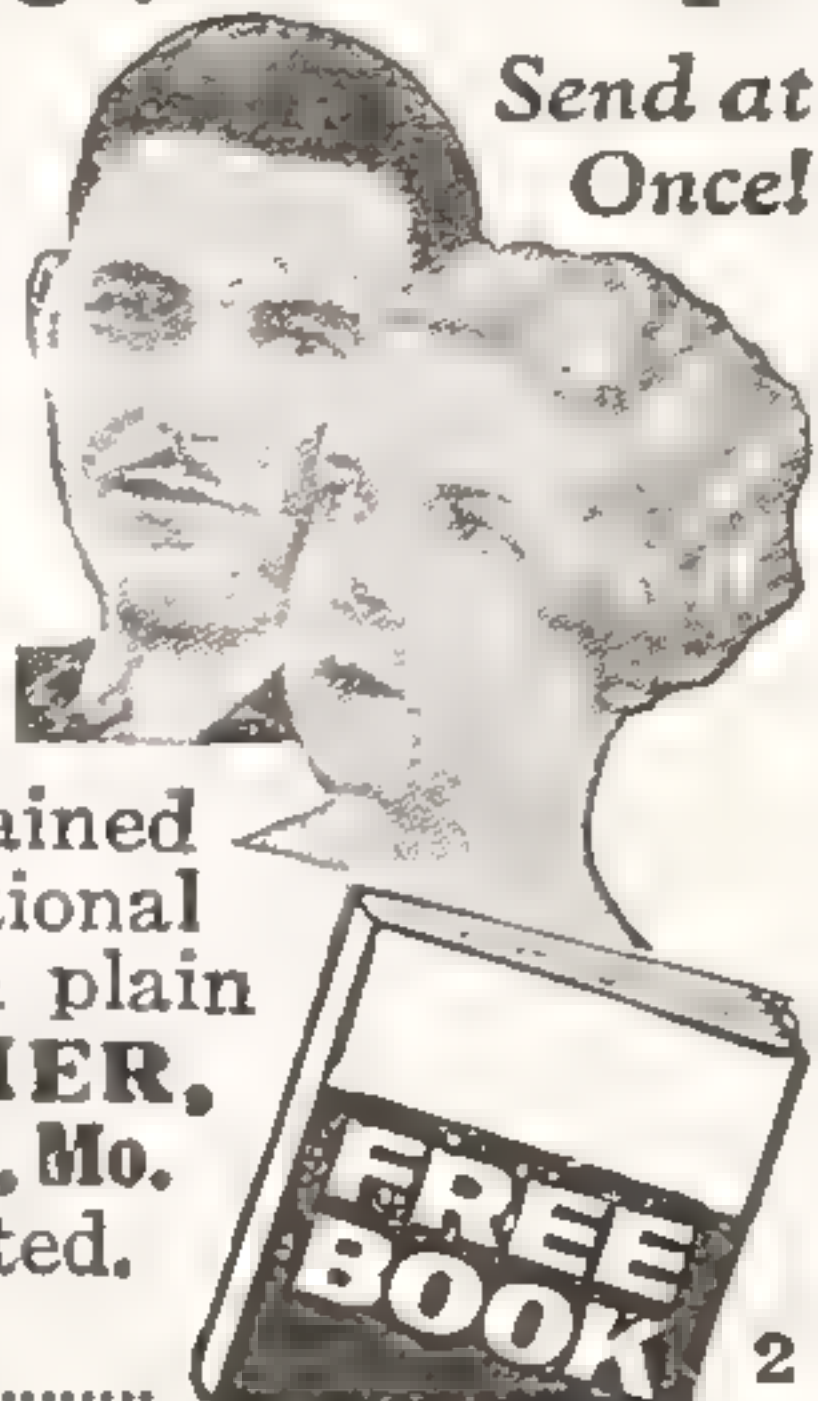
## Look Young! **FREE Book** Tells How

**No Cosmetics, No Massage, No Straps**

**Men! Women!** Beauty expert tells in thrilling book sent free how you can easily erase wrinkles, "crow's feet", hollow cheeks, double chin and other marks of age.

**5 minutes a day** in your own home by an easy method of Facial Exercise that any one can do. The method is fully explained with photographs in a new sensational book sent free upon request in plain wrapper. **PAULINE PALMER**, 1081 Armour Blvd., Kansas City, Mo. Write before supply is exhausted.

Send at Once!



Name.....

City.....State.....

## ANY PHOTO ENLARGED

Size 8x10 inches or smaller if desired. Same price for full length or bust form, groups, landscapes, pet animals, etc., or enlargements of any part of group picture. Safe return of original photo guaranteed.

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**SEND NO MONEY** Just mail photo (any size) and within a week you will receive your beautiful life-like enlargement, guaranteed fadeless. Pay postman 47c plus postage— or send 49c with order and we pay postage. Big 16x20-inch enlargement sent C.O.D. 78c plus postage or send 80c and we pay postage. Take advantage of this amazing offer now. Send your photos today. Specify size wanted.

**STANDARD ART STUDIOS**  
104 S. Jefferson St. Dept. 226-E CHICAGO, ILLINOIS

## Hollywood Highlights

[Continued from page 61]

of "ome!" The James Hiltons can be seen climbing the mountains back of their apartment. I found a beauty for them, and the first day there he said, "Don't you ever see anyone on this climb?" I said, "No, this has been my exclusive hike for six years." He pondered that a moment, and then said, "If this were anywhere near London, we'd have to have officers to keep the traffic moving."

And that reminds me, an editor, while walking in Beverly Hills, was bitten by a dog. The owner of the pet dismissed the incident by saying, "You see, sir, my dog has never seen a pedestrian before."

Just rushing off to a cocktail party. so I'll have *Higher Lights* for your next month!

The end

## MOVIE CLASSIC brings you Favorite Recipes of the Stars!

Are you looking for "something different" to serve your guests? A tasty, intriguing dessert? An unusual entree? Well, then, here are the perfect answers to your problems.

MOVIE CLASSIC offers you the favorite recipes of Hollywood's most famous food connoisseurs—recipes collected from the four corners of the earth and served at Filmland's most brilliant dinners.

Write now for your choice of these kitchen-tested recipes, printed on a punched leaflet to fit a standard collegiate notebook. Order one or a dozen, but order NOW, for our stock of recipes is dwindling rapidly.

Mona Barrie's Favorite Soups.....	5c
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Address your letters to Sally Martin, MOVIE CLASSIC food editor, 7046 Hollywood Boulevard, Hollywood, California. **NO LETTERS ANSWERED UNLESS A STAMPED AND SELF-ADDRESSED ENVELOPE IS ENCLOSED.**

## WAKE UP YOUR LIVER BILE—

**Without Calomel—And You'll Jump Out of Bed in the Morning Rarin' to Go**

The liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

Laxatives are only makeshifts. A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up." Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores. © 1935, C.M.Co.

### SEE WITHOUT GLASSES!

**THE NATURAL EYESIGHT SYSTEM Gives Your Eyes a New Deal**

If you wear glasses, or think you should, our **FOUR MONTHS' TRIAL OFFER**—containing the inspiring story of glasses discarded for Nearsight, Farsight, Astigmatism, Old Age Sight, Eyestrain, Weak Eyes, Eye Muscle Trouble, Etc., as told by **USERS AT HOME** of this Revolutionary System—will be mailed **FREE** upon request.

**NATURAL EYESIGHT INSTITUTE, Inc.**  
Dept. 65-A, Los Angeles, Calif.

## Old Money Wanted

\$1000.00 for 1908 Lincoln cent. \$2000.00 for 1912 Buffalo nickel. \$5000.00 for 1920 Silver Dollar. Big premiums paid for coins now in circulation. Wealth may be yours if you recognize rare money. Keep posted. Latest complete 28 page buying catalog 15c.

Bob Cohen Dept. 161 Muskogee, Okla.

## Hand Out **FREE CIGARETTES**

**EARN UP TO \$95 WEEKLY**

Introducing NEW WAY TO SMOKE. We furnish you Free Cigarettes. Ask any man to have a Free Smoke. Hand him **LIGHTED Cigarette** from beautiful pocket-size "Magic Case." Just touch button. Presto! Out comes **LIGHTED Cigarette** automatically. No batteries or electricity. Get Magic Case for 15 days' trial at our risk. State favorite brand cigarettes.

**MAGIC CASE MFRS., Dept. E-980,**  
4234 Cozens Ave., St. Louis, Mo.

## CATARRH AND SINUS CHART—FREE

**Guaranteed Relief or No Pay.** Stop hawking—stuffed-up nose—bad breath—Sinus irritation—phlegm-filled throat. **Send Post Card or letter for New Treatment Chart and Money-Back Offer.** 40,000 Druggists sell Hall's Catarrh Medicine. 63rd year in business. Write today!

**F.J. CHENEY & CO. Dept. 225, TOLEDO, O.**

# YARN

Buy from the largest store in N. Y. C.

All type yarns. 800 different colors. Satisfaction guaranteed or money back. We pay postage.

**FREE.** Sample Card—800 Different Colors. Knitting Box **FREE** with every \$3.00 Purchase.

**WOOL TRADING CO. (Est. 1920)**  
Dept. 81, 370 Grand St., N. Y. C.

## ONE CENT A DAY PAYS UP TO \$100.00 A MONTH

● The First Mutual Health Insurance Co., Wilmington, Del. offers a **NEW** accident policy that covers every accident. Pays up to \$100.00 a month for 24 months for disability and \$1,000.00 for death. Costs just 1 cent a day—\$3.65 a year. Open to anyone, ages 10 to 60, without doctor's examination. **SEND NO MONEY.** A policy will be mailed for 10 days **FREE** inspection. Just mail your age and beneficiary's name and relationship. Write Dept. 328 today.



# Stores You Should Know

● On page 18, you saw dresses created by clever Lettie Lee, who has been so successful in designing for Hollywood that now her creations may be obtained throughout the United States. Lettie Lee Fashions are on sale in these cities, and in these leading stores—one of which must be near you:

Atlanta, Ga., Leon Frohsin  
 Abilene, Tex., Ernest Grissom, Inc.  
 Asheville, N. C., Jean West Ladies' Shop  
 Austin, Tex., Marie Antoinette Shop  
 Amarillo, Texas, Marison Co.  
 Baltimore, Md., Jeanette Beck  
 Birmingham, Ala., Burger Phillips Co.  
 Baton Rouge, La., Ellzey Shop  
 Beaumont, Texas, The Fashion  
 Boston, Mass., Jordan Marsh Co.  
 Canton, Ohio, Stern and Mann  
 Cleveland, Ohio, The Halle Bros. Co.  
 Cincinnati, Ohio, Jenny, Inc.  
 Chicago, Ill., Mandel Bros.  
 Chattanooga, Tenn., Pickett's, Inc.  
 Charleston, W. Va., The Vogue  
 Denver, Colo., Denver Dry Goods Co.  
 Daytona Beach, Fla., Irwin's  
 Dallas, Tex., Titchie Goettinger  
 Des Moines, Ia., Wolf's, Inc.  
 Detroit, Mich., Tuttle & Clark  
 Enid, Okla., Klein's, Inc.  
 El Paso, Tex., Popular Dry Goods Co.  
 Fort Worth, Tex., The Fair  
 Fort Wayne, Ind., Wolf & Dessauer  
 Grand Rapids, Mich., Horpolsheimer's  
 Galveston, Tex., McBride's Dept. Store  
 Greenville, Miss., Nelm's and Blum Co.  
 Gladewater, Tex., Rose Shop  
 Great Falls, Mont., Stiles Style Shop  
 Houston, Tex., The Fashion  
 Hot Springs, Ark., Eleanor Harris  
 Hutchinson, Kan., Pegues Wright Dry Goods Co.  
 Huntington, W. Va., The Style Shop  
 Jackson, Miss., R. E. Kennington Co.  
 Joplin, Mo., Ramsay  
 Jackson, Mich., Bess Winchester Gowns  
 Jacksonville, Fla., Sligh's Inc.  
 Kansas City, Mo., Herzfeld's  
 Lansing, Mich., The Style Shop  
 Lincoln, Neb., Hovland Swanson Co.  
 Little Rock, Ark., Kampner's  
 Louisville, Ky., Besten & Langen  
 Lubbock, Tex., Craig Gholson Co.  
 Madison, Wis., Simpson's  
 Memphis, Tenn., Levy's Ladies Toggery  
 Miami, Okla., Rose Bud Shop  
 Milwaukee, Wis., Florence Danforth  
 Mishawaka, Ind., Milady Shop  
 Monroe, La., Bella Scherck Davidson  
 Muskogee, Okla., Calhoun Dry Goods Co.  
 Montgomery, Ala., A. Nachman, Inc.  
 Nashville, Tenn., Cain Sloan Co.  
 Newport News, Va., Nachman's Dept. Store, Inc.  
 New York City, Russek's  
 Norfolk, Va., Worth, Inc.  
 Oak Park, Ill., Bramson's  
 Oklahoma City, Okla., D. F. Payton Co.  
 Omaha, Neb., McGuire's  
 Orlando, Fla., Louis Ladies Redy-to-Wear  
 Peoria, Ill., Block & Kuhl Co.  
 Phoenix, Ariz., Goldwater's  
 Pittsburgh, Pa., Kaufmann's  
 Port Arthur, Tex., Bluestein's  
 Raleigh, N. C., Taylor Furnishing Co.  
 Roanoke, Va., Samuel Spigel  
 Roswell, N. M., The Bray Moore Shop  
 Sacramento, Calif., Bon Marche  
 St. Petersburg, Fla., Belle and Co.  
 Salt Lake City, Utah, Makoff Classic Shop  
 San Angelo, Tex., Cos Rushing Greer Co.  
 San Antonio, Tex., Frost Bros.  
 San Diego, Calif., Ballard & Brockett  
 Seattle, Wash., Frederick & Nelson  
 Shawnee, Okla., Fremmoth Dept. Store  
 Shreveport, La., The Fashion  
 Spokane, Wash., Alexanders  
 Springfield, Mo., Neff Petterson  
 St. Louis, Mo., Sonnenfeld's  
 St. Joseph, Mo., Hirsch Bros. D. G. Co.  
 Tampa, Fla., Ernest Maas, Inc.  
 Toledo, Ohio, Stein's  
 Topeka, Kans., Harry Endlich  
 Tucson, Ariz., Levy's  
 Tulsa, Okla., Seidenbach's  
 Tyler, Tex., Mayer & Schmidt  
 Waco, Tex., Cawthons  
 Washington, D. C., Philinsborn & Co., Inc.  
 West Palm Beach, Fla., Stone & Thomas  
 Wheeling, W. Va., Stone and Thomas  
 Wichita, Kans., Garfield Leichter Clothing Co.  
 Youngstown, Ohio, Strouss Hirshberg



OLD MOTHER HUBBARD  
 HAS FILLED HER BARE CUPBOARD  
 WITH ONIONS AND STEAKS AND CHEESES;  
 HER STOMACH FEELS GRAND  
 SINCE SHE KEEPS TUMS ON HAND...

## Can You Finish This Jingle?

# \$250 IN CASH

And 100 Other  
 Valuable Prizes for  
 Best Last Lines

WRITE YOUR  
 LAST LINE  
 HERE

## NO ALKALIES FOR ACID INDIGESTION

MILLIONS have found they do not need to drench their stomachs with strong, caustic alkalies. Physicians have said this habit often brings further acid indigestion. So much more safe and sensible to simply carry a roll of Tums in your pocket. Munch 3 or 4 after meals—or whenever troubled by heartburn, gas, sour stomach. Try them when you feel the effects of last night's party, or when you smoke too much. Tums contain a wonderful antacid which neutralizes acid in the stomach, but never over-alkalizes stomach or blood. As pleasant to eat as candy and only 10c at any drug store.



### A Valuable Prize For Everyone Who Enters

Can you write a last line to this jingle? It's easy! It's fun! And your "last line" may win one of the 158 valuable prizes! 1st prize—\$100.00; 2nd prize—\$50.00; 3rd prize—\$25.00; five prizes of \$5.00 each; fifty prizes of \$1.00 each; 50 Eversharp pencils; 50 hunting knives. Every entrant will receive a worth while gift besides. Get your information about TUMS from the advertisement at the left, then read the simple rules.

#### SIMPLE RULES

Write your "last line" in dotted line, tear out whole advertisement, and mail with your name and address to the address given below. If you submit more than one entry, simply write your additional "last line" on a plain sheet of paper. But EACH "last line" submitted must be accompanied by the wrapper from a 10c roll of TUMS which you can secure at any drug store.

Elaborateness will not be considered. Only skill with which "last line" is completed, and neatness will count. Every entry will be individually considered and acknowledged with a worth while free gift. No entries will be returned. Judges will be chosen by officials of the A. H. Lewis Co. In event of tie, duplicate prizes will be awarded. All entries must be postmarked not later than midnight of May 31st, 1936. Prize-winners will be notified promptly thereafter.

Address your entries to Contest Department, Room 22-B, The A. H. Lewis Co., 4th and Spruce Streets, St. Louis, Missouri. (Be sure to enclose wrapper from a 10c roll of TUMS.)

### MAKE UP TO \$26.00 IN WEEK

Snag-Proofed Hosiery Wears Twice As Long Ladies! Introduce FREE ACTUAL samples Snag-Proofed, Ringless Silk Hosiery to friends. CUTS HOSE BILLS IN HALF. Individual lengths. Low priced. Experience unnecessary. No house-to-house selling. Write for Two Actual Sample Hose Free. Give your size.

**AMERICAN SILK HOSIERY MILLS**  
 Dept. A-61. Indianapolis, Ind.

### Learn Profitable Profession in 90 days at Home

Salaries of Men and Women in the fascinating profession of Swedish Massage run as high as \$40 to \$70 per week but many prefer to open their own offices. Large incomes from Doctors, hospitals, sanitariums, clubs and private patients come to those who qualify through our training. Reducing alone offers rich rewards for specialists. Anatomy charts and supplies are given without course. Write for details

**National College of Massage & Physio-Therapy, 20 N. Ashland Avenue, Dept. 561, Chicago, Ill.**

### Learn To CROON or SING In 10 Easy Home Lessons

If you can hum a tune you can learn to croon or sing with the famous NAVELLO SELF-TAUGHT METHOD. A complete course of 10 simplified home lessons. Reveals secrets of singing relaxation. The only book of its kind. No knowledge of musical terms required. Send \$1 cash or money order for complete copyrighted course—nothing else to buy. Satisfaction guaranteed.

**NAVELLO SYSTEM, Dept. F610, 100 N. LaSalle, Chicago**

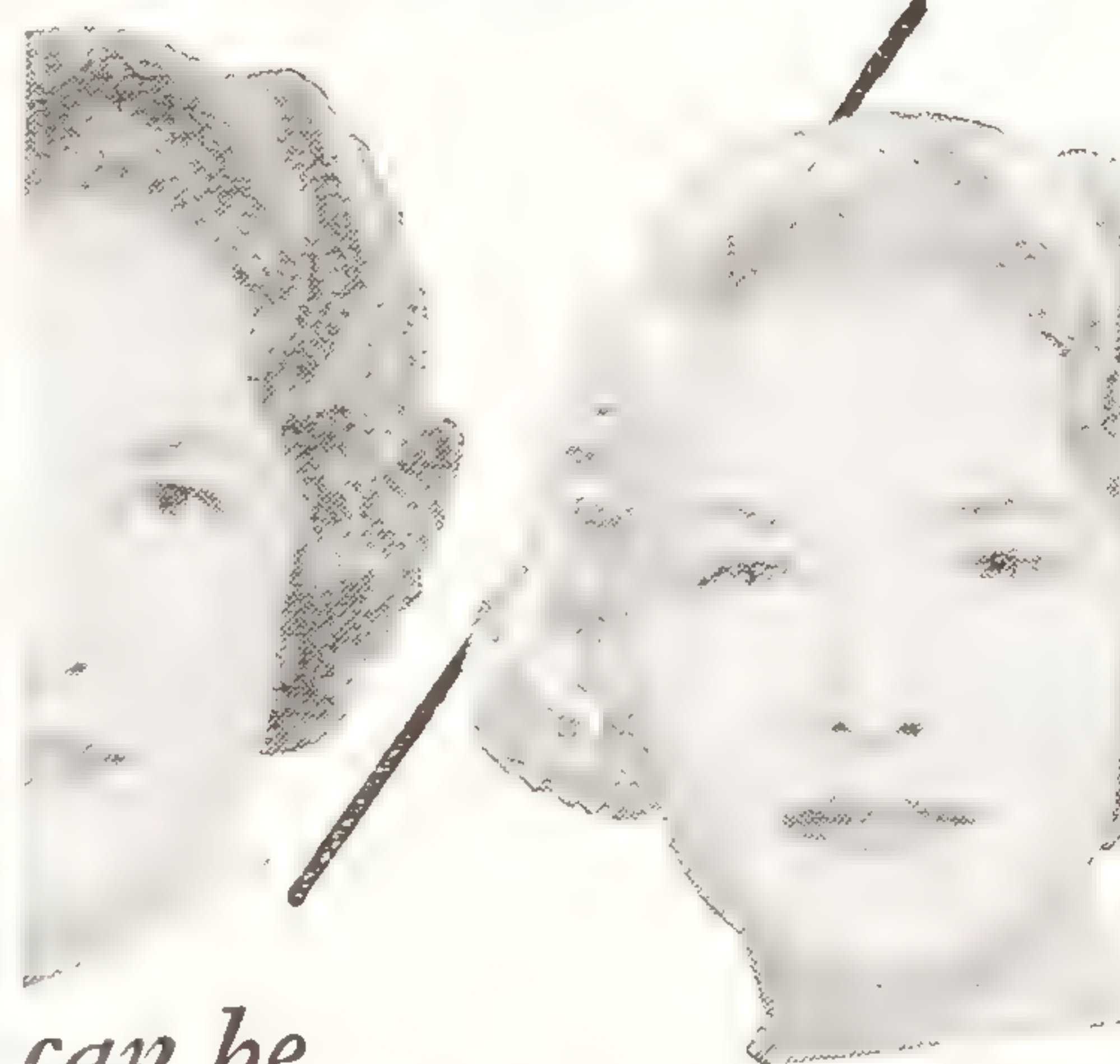
### "DARK-EYES"

"Swim or Cry" -- NEVER FADES OR RUNS PERMANENT DARKENER for Eyebrows and Eyelashes Absolutely Safe... Not a Mascara... One Application lasts 4 to 5 weeks. Trial size, 25c. Reg. size, 12 Applications, \$1.

Name \_\_\_\_\_  
 Address \_\_\_\_\_

"DARK-EYES" Dept. 26-E, 412 Orleans St., Chicago, Ill.

## BLONDE HAIR that turned BROWN



can be  
 lightened 2 to 4 shades  
 with Shampoo-Rinse

BROWNISH Blondes, want hair that's BROWNISH, radiant, alluring? Of course that's your wish. Then do what thousands of gleaming, glamorous blondes do to keep their hair soft, silky golden. Use Blondex. This unique combination shampoo and rinse all in one, washes the most faded, brownish blonde hair 2 to 4 shades lighter in just one shampoo! And Blondex works its wonders Safely, too. For it's an absolutely harmless rinse—not a harsh chemical or dye. Use Blondex today. Recapture that golden loveliness of childhood. Get Blondex today at any drug or department store.

**BLONDEX** THE BLONDE HAIR SHAMPOO-RINSE





## DON'T JUST SAW THE HEAD OFF A CORN —remove it root and all!

A CORN'S like a tack in your toe. Don't just pare the head off—get it *all* out! Then you know it's gone and won't grow back *worse than ever*.

You can remove it with Blue-Jay! This amazing double-action plaster ends pain instantly. Then quickly the corn dries, shrinks, gently lifts out—is gone!

Tiny, compact, easy to use—Blue-Jay ends worst corn for only 4¢. No more risky paring and cutting. Made with Wet-Pruf adhesive. Can't stick to stockings. Get a box today—25¢ at all druggists.

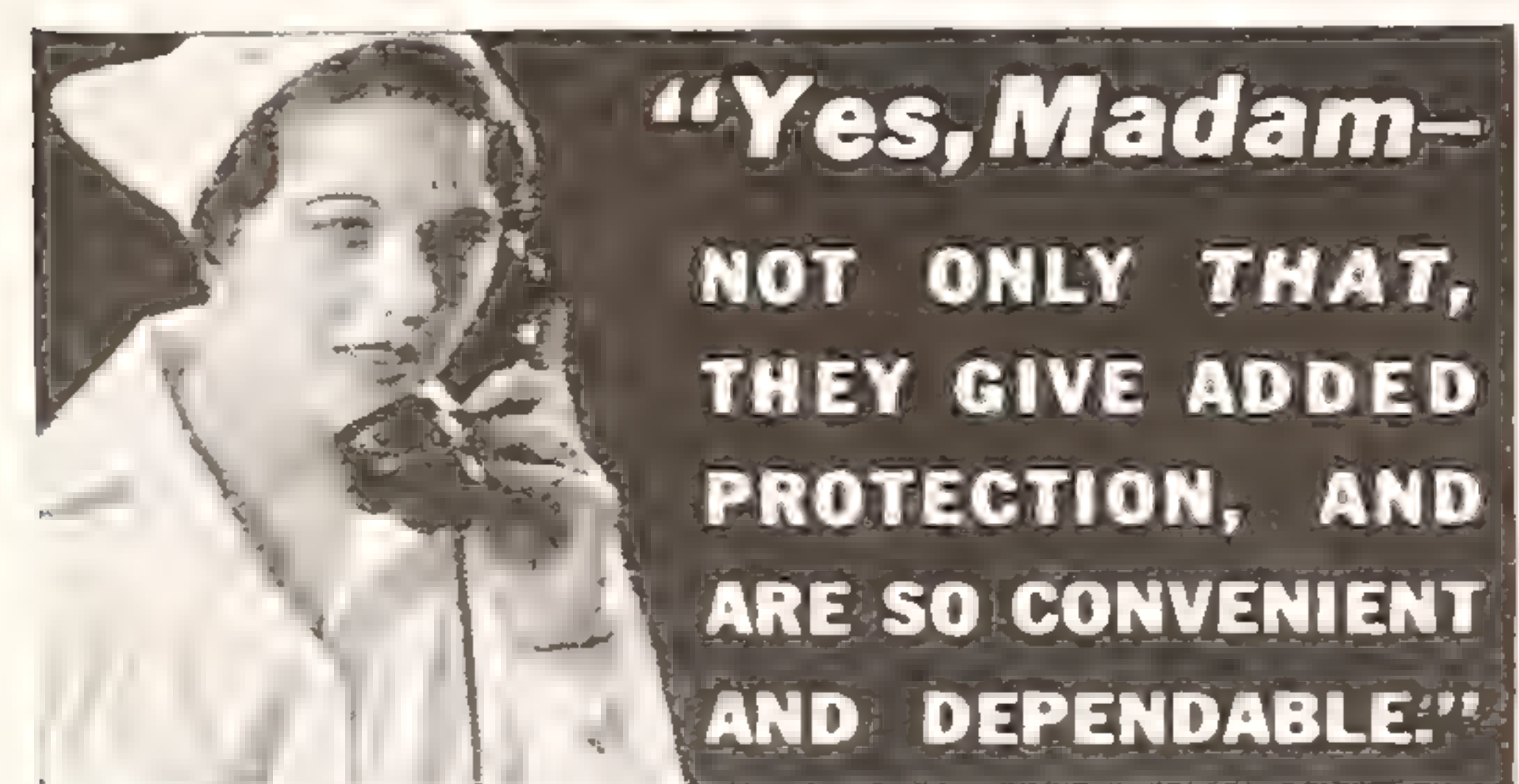
## BLUE-JAY Bauer & Black Scientific CORN PLASTER

## TALK-SING-PLAY thru your own radio

**BROADCAST** your voice on programs coming through your radio set—make announcements from any part of house—inject wise cracks, josh and mystify friends. "WORLD MIKE" made especially for home use, attached in jiffy. Not a Toy. Also put on own programs at home, parties, club affairs. Barrels of fun! Easy to operate. **PRICE ONLY 25c Postpaid**

Mammoth 600 page catalog of novel-ties, jokes, tricks, books, etc. 10c.

**JOHNSON SMITH CO.,**  
Dept. 421 DETROIT, MICH.



## PAR-I-O-GEN (Pronounced PAR-I-O-JEN) • TABLETS •

Sound reasoning and common sense recommended the form, the convenience, and the dependability of PAR-I-O-GEN Tablets, features which are often so difficult adequately to describe.

They are neatly packaged in tubes, each tube containing twelve convenient tablets which are immediately effective and dependable. PAR-I-O-GEN Tablets have been available for years and are sold by progressive drug stores nearly everywhere.

A tablet dissolves in a few moments and the solution thus formed has been found by thousands to be entirely adequate and dependable without the use of water or other accessories.

PAR-I-O-GEN Tablets are non-caustic, stainless, greaseless. They provide an effective deodorant although practically odorless. It is a long-acknowledged fact that they offer the practical, common-sense answer to the problem of

### FEMININE HYGIENE

The Price of the Regular Size Tube of 12 Tablets is \$1

**FREE OFFER:** If you can find a Druggist who does not have PAR-I-O-GEN Tablets when you ask for them, send us his name and address and we'll send you a trial package FREE. Simply address:

**AMERICAN DRUG & CHEMICAL CO.,**  
Dept. 195 420 S. Sixth Street, Minneapolis, Minn.

## Romance in Vienna

[Continued from page 41]

WHEN the carnival scene was over, there was a feast on the set, for one of the booths was filled with every conceivable kind of salami and cheese as in the Viennese street carnivals of old—and they weren't fake wursts and cheeses, either. And so Grace and Tone and Von and the extras and bit players and electricians and grips, when the scene was done, raided the wienie-shop and there was a picnic on the stage.

In her last picture, Grace did jazz dancing. In this she dances one of those grand old Viennese waltzes with Franchot Tone. And then, believe this or not, she milks a cow! Von and the extras and the grips thought they'd have a laugh on Grace when it came time to shoot the scene, but Grace turned the tables. She actually approached the cow from the correct side (and if you don't think that's important, try the wrong side on a cow some time!), set down her stool and pail and whizz-whizz-whizz and strum-strummmmm-strummmmm, she sent the milk hissing into the pail.

"I used to live on a farm," she explained afterward.

To Grace herself, the making of this picture has been the fulfillment of a long dream, and more, it has been a dream come true in more ways than just making a picture she's wanted to. For it's true that more than anyone else in Hollywood, Grace Moore is imbued with the spirit and the warmth and the romance and the dream of old Central Europe—the grand old Central Europe that is dead and that will probably never live again.

She sings about the set, between shots and during set-ups. She is as happy as a kid on Christmas morning. And that despite the fact that she must rush to finish it (this is written after mid-February and on March 4, Grace has to be in New York with the Metropolitan opera—and then she must forget old Vienna and its romantic dreams and she must do her work in the pompous posturing and furious lunging of the old-time opera).

And that's why, when each day's shooting ends on the set of *The King Steps Out*, there are happy "so-long-see-you-tomorrow" all over the stage. And Grace steps over to von Sternberg and wants to know how the day's shooting went. And Von tells her it was grand, and lights glow in his eyes as he looks at her such as never glowed therein, even when he was directing Marlene.

"Oh," cries Grace, "I am so happy, Yo-zef! (That's what she calls him.) For I'm sure it will be a wonderful picture, Yo-zef . . . !"

And he calls back to her:

"I'm happy, too, Dah-ling. It *will* be a grand picture, Dah-ling . . . !" (That's what *he* calls *her*.)

And, meanwhile, all Hollywood's calling *The King Steps Out* the musical hit of the year.



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AT ALL NEWSSTANDS



## Don't Lose Your Temper

[Continued from page 31]

and costly of emotional indulgences.

"I should know about that," she went on, ruefully. "My own temper has made a lot of trouble for me."

"Your temper?" I put the question incredulously, because if you know Merle Oberon, you'll know she is about the most even-tempered girl in Hollywood. I remember the time when she had agreed as a special favor to me, to be photographed for a fashion story, and the modiste who made the clothes was almost two hours late for the appointment. There was Merle, sitting, waiting in a dressing gown! She even had to cancel another engagement because of the delay. And yet, all she said was: "Never mind. Those things do happen. It's all right. . . ." In view of this, it was difficult to believe she knew the meaning of "temper."

AND then she told me about the Class Play incident in Calcutta and what it cost her. And she told me other incidents, too, in which she had gotten *roaring mad*—and what those incidents had cost her.

"Yes," she repeated, soberly, "I had a temper, all right. I was wilful and imbued with the arrogant confidence of the very young and thoughtless. I wanted my own way. I was prepared to fight for it. I think I was even proud of the *chip on my shoulder*—"

"But not now?" I interrupted.

She shook her head in its plain grey felt hat that made her eyes all grey. "No, not now. I learned the price of such fireworks was too high. . . . And I learned that real victories are not won by getting angry, anyway. I learned that anger usually means only loss of dignity and that self-control is the truly powerful weapon in any human battle.

"There was a time in London when I quarrelled with a man for whom, at that time, I cared a great deal. I was very young and inexperienced. I had beaux, of course, as every girl in her 'teens has, but this man was different. He was in his thirties and a man of the world. Suave, sophisticated. . . ."

She was silent for a moment, remembering. Then—

"We quarrelled," she said. "At least, I quarrelled with him. I cannot recall what it was about, now, but I think he was late for an engagement with me. Unavoidably so, as I remember, but that made no difference to me, then. I was used to bringing the boys I knew to my feet with apologies, even for my own transgressions. I was used to being very arrogant and imperious.

"I tried these tactics on him. When he finally arrived I wouldn't listen to his attempted explanation.

"There is NO excuse!" I told him.

"To my angry amazement, he agreed with me. 'Since you choose to assume

[Continued on page 88]

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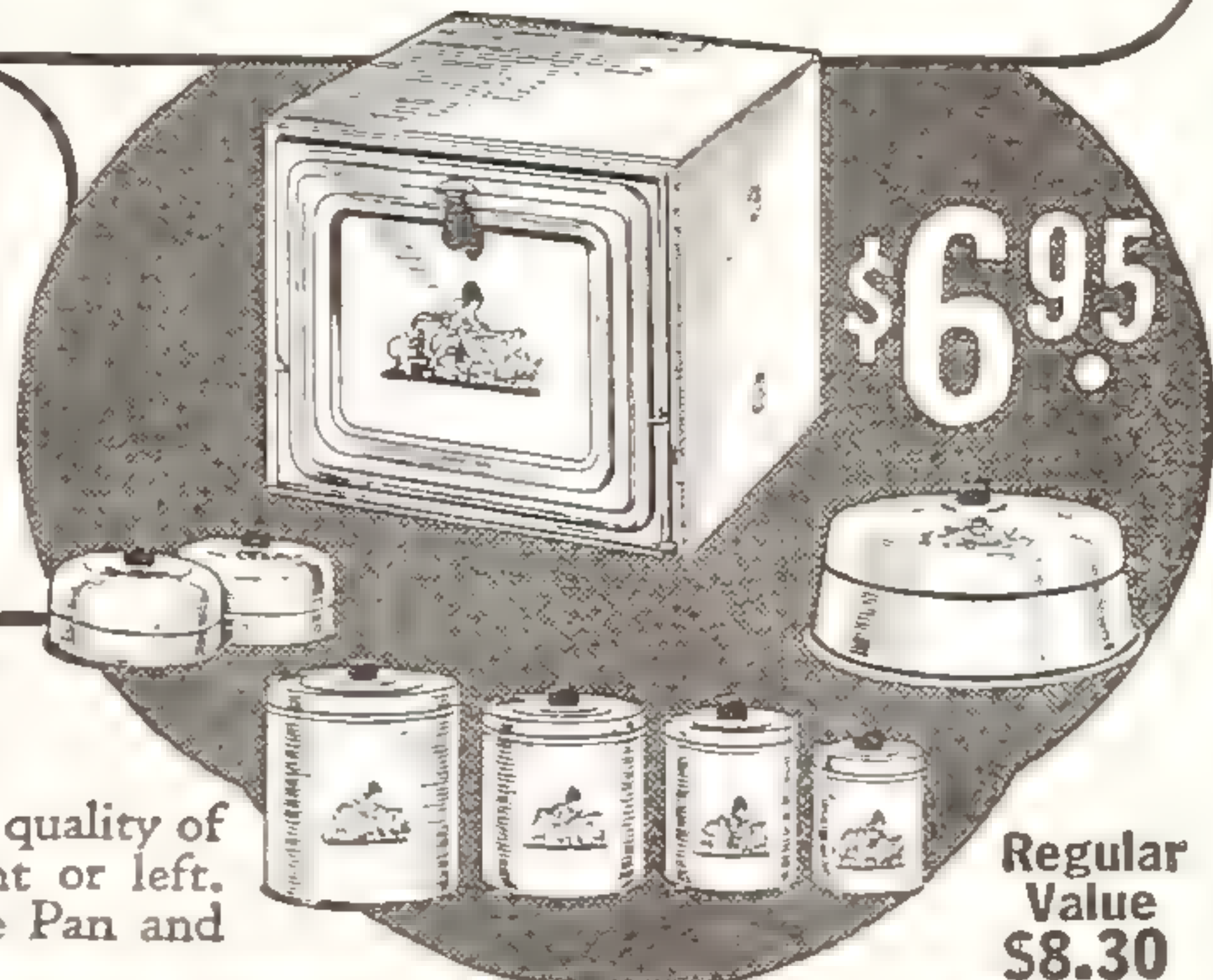
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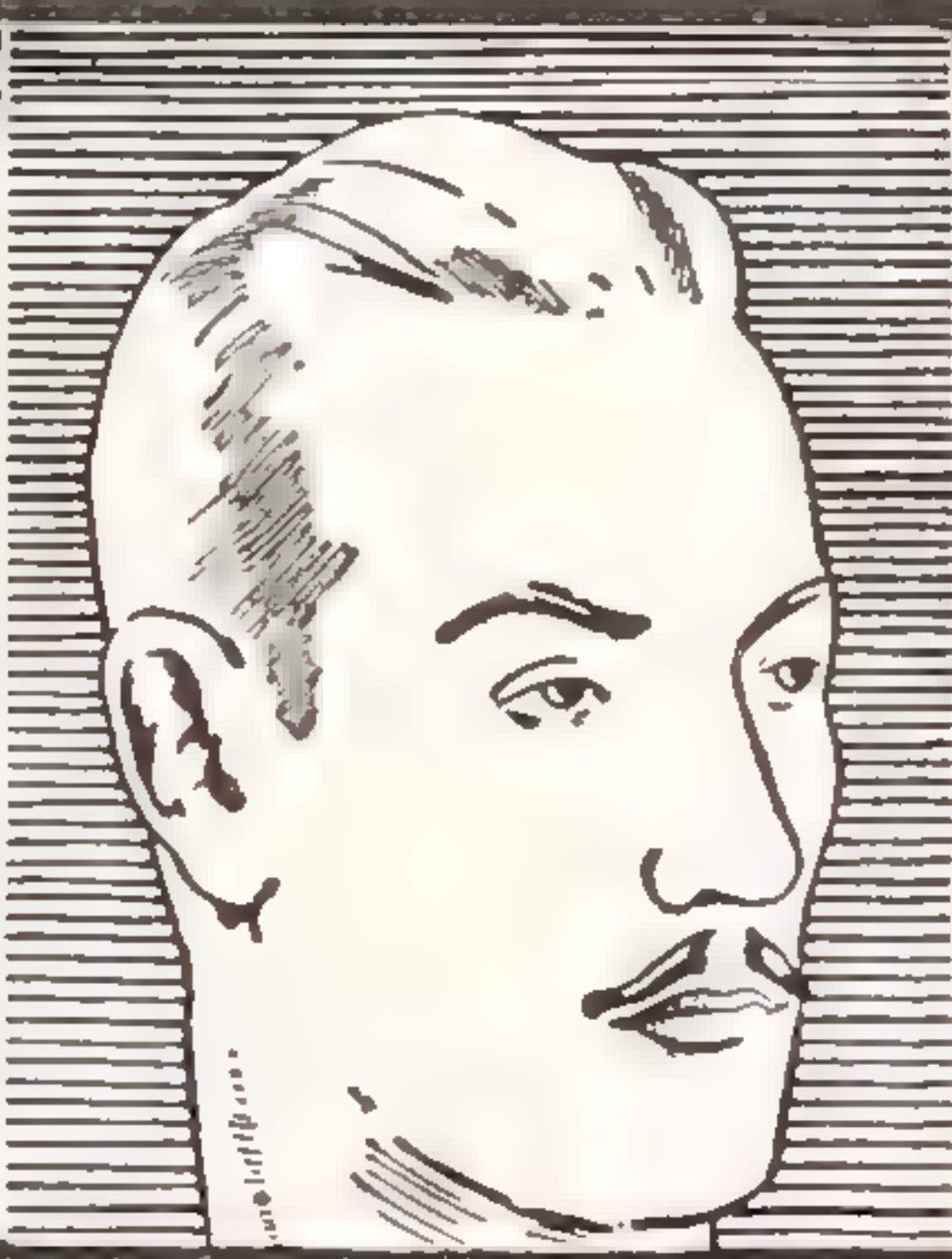
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## Don't Lose Your Temper

[Continued from page 87]

such an attitude, that is true," he said, quietly.

"What—what do you mean?" I asked.

"I mean you are too angry to entertain any vestige of reason," he said.

"I said something bitter, then, and again he answered me quietly. The calmer he remained, the more I berated him. I thought up cutting things to say and said them, the words tumbling over each other. Of course, ultimately, I began to cry. And all the while, he just sat looking at me and speaking kindly, quietly, until, completely beside myself, I told him I never wanted to see him again. Then he left.

"Of course," she confessed, "the next day, I was sorry and ashamed and I apologized. He was as gentle and considerate as ever. There was no question of forgiveness, he said. He had forgotten the incident already. But I always have realized that I would have remained more of a person in his eyes if that scene hadn't occurred.

"So," Merle went on, "I began to think about this rather complacently accepted temper of mine. It began to dawn upon me that, far from being 'distinctive' or 'individual,' it was a decidedly unattractive liability. I began trying to control it.

"That," she admitted, "wasn't easy at first. I 'back-slid' many times, I am afraid. Habits are difficult to break."

She finished her dessert and lit a cigaret. I voiced a question. "Speaking of temper, did you ever have the urge to throw things?"

She smiled. "Well, I don't know that I ever was the vase-throwing type, although I once did throw a bound manuscript at the door which had just closed on a theatrical producer with whom I had disagreed. However, he was well gone before the crash.

"As time went on, though," Merle told me, "such occasions became rare and then—" with modest pride, "practically extinct. I learned that anger is dangerous; that it always leaves its mark; that this mark is a black mark. I began to notice with distaste other people's quarrels and to be embarrassed by them. I began to recognize the tragedy of such quarrels and to realize that the cruelties thus given and received are never quite forgotten . . . that they leave scars which forever deface the beauty of love or friendship."

It was nearly three o'clock, now, and the waiter had long since brought our check. Merle looked at her watch.

"Good Heavens," she said, "I am keeping someone waiting . . . I must run! I'm forty-five minutes late now!"

I smiled significantly. "Will he be angry?"

She got the point . . . smiled back. "I don't think so," she said. "I have him well trained. Besides—" giving a last dash of powder to her engaging small nose, "it takes TWO to make a quarrel!"





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See page 49

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28x4.75-19	2.15	.95	33x4	2.65	.85	33x5	3.40 1.45
28x4.75-20	2.20	.95	34x4	2.90	.85	35x5	3.55 1.55
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31x5.25-21	2.90	1.15	34x5	3.95	2.00	36x8	10.65 3.95
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## In Quest of Romance

[Continued from page 30]

sue for—largesse of any kind from relations. But it is significant that not long afterwards he was sent for by the District Commissioner and offered a spot as a member of the Constabulary.

NOW, a white constable in the Islands is far more than a cop. He's "Govamin." He's England, the British Lion, in person—and even in the deep interior the head-hunting natives have a healthy respect for "Govamin." Not, by any manner of means, that they still don't take a white man's head as quickly as a native's if they get the chance. In fact, a white man's skull is a mark of real distinction in the Ravi-hut. However, the constabulary is quite content in the knowledge that they have, at least, minimized cannibalism.

Errol tells the tale, if you warm him by a hearth with a sound drink and a fragrant pipe, of a conversation he had during his first week as a constable. He was sent to talk to an old native who had come to the coast to trade and had become involved in trouble with a crafty Chinese merchant. The conversation went something like this:

"You've eaten a lot of men in your time, eh, Bushimai?"

"Yes, Chief!" And he hastened to add, "But that was before Govamin said it was wrong!"

Two days later, "Bushimai" escaped with three other natives. They had headed into the impenetrable jungle without supplies nearly two hundred miles from a friendly village. They were given up—either the jungle or inimical head-hunters would get them.

Weeks later Bushimai appeared in his home village, happy and well-fed. Bushimai was alone. But, of course, when Flynn finally caught up with him, Bushimai devoutly swore that he had never eaten a man since the Govamin said it was wrong.

Errol's adventures in that part of the world were just starting. He was shifted down to the Kaviang territory, a small and dangerous island, there to take care of all the natives—head-hunters and cannibals alike—to keep the peace and protect the lives of the white plantation owners, the missionaries and expeditionary parties. One lone white man with a handful of native soldiers—who, themselves, had undoubtedly tasted the flesh of man.

It was with no more help than these men, some good, some with the light of treachery carefully masked behind heavy eye-lashes, that he ventured up into the foul, viciously hot interior, alive with fever spitting mosquitoes, snakes and gorgeous flowers—whose very touch might cause a man to lose an arm, poisoned, anguished...

To Be Continued

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# Janet Gaynor Writes An Open Letter to a Beau

[Continued from page 33]

I don't drop in on others. Guess I'm not a "dropper-in" girl. To me, small groups are enjoyable, while big parties are too confused and noisy to be fun. It's so much better to gather a little, intimate group. And that applies to a date. It's too difficult just to drop in and say, "let's go someplace."

Not that I'm formal—heavens, no! But don't you think my plan is sensible? It's best in Hollywood, anyway.

You'll probably wonder if you should send that Gaynor girl flowers when you take her out. What girl doesn't like to get flowers! Still, it is a problem, dresses being what they are—you wouldn't know just what would fit my costume. I remember one corsage that was simply strewn with wires, wires that poked and tickled and scratched until I was so uncomfortable and embarrassed I didn't know whether to laugh or cry!

**I**F YOU want to give me a real surprise, I'll tell you a secret. I have a terrific yen for those Hawaiian leis. You know I spend most of my vacations in Honolulu. Well, over there they all wear leis at dances and parties. And I love 'em.

They are made in a loose necklace, from dainty little tuberose, and truly they are delicious. You can wind them about your neck, or let them hang down your back—oh, there are so many ways to wear leis that I'll turn poet before I know it! So there's a special bit of inside information, Mr. Shadow. But you'd probably go mad trying to find a lei in Hollywood such as you get in Hawaii.

You don't have to tuck a box of candy under the other arm, because I don't eat sweets. I'll eat about anything else, though, so don't worry about a temperamental appetite when you take me to dine.

And I love movies. If there's a good movie I haven't seen, I'd almost pass up a dance to go see it.

I have already said I want you to be tall. But you don't necessarily have to be an athlete. I suppose all girls get crushes on athletes during their careers, but I've found out that you can't be an expert tennis player, for instance, and still find time to be an expert at your profession. And I therefore prefer a man who has made himself an expert at his job rather than at his favorite sport.

I used to play tennis and golf a great deal, but after getting a bump on the head during the making of a picture, my doctor has told me to avoid heavy exercise. So I won't require you to play games.

It would be fine if you could be a professional man, say a physician. Not a lawyer—they aren't quite my type. I might be mistaken, though—but you'd have to work pretty hard to change my notions.

You can talk about yourself. In fact, I like to hear men talk about themselves, and I promise I'm a very good listener. But you must be interesting. Actually, most men are interesting when they talk about their enthusiasms.



Janet Gaynor's home, though unpretentious, boasts one of Hollywood's most beautiful flower gardens—a tribute to Janet's taste

**B**EING a man, this observation probably has never occurred to you!

The way a man dances shows how he thinks!

I suppose that sounds a bit foolish to you. But look; if you keep up with dance steps, you've certainly been keeping up with the social changes about you. Most men keep right on using the same steps they learned in college. You can, in fact, tell the date they left school, almost to the month! And at that point they just solidify.

But we were talking about you, Mr. Unknown Beau. And you wouldn't be a back number, I'm sure.

You would dress well, and look as attractive and as much at ease in a dinner jacket as in your sport clothes. You'd be up to date and interested in new things. You'd be able to talk about the theater, and the movies. You'd realize that I couldn't have the same enthusiasm as you might from the fact that a certain stock had gone up three points. You'd be a constant challenge to a girl to keep up with your mental progress.

Lots of people have said that two persons couldn't be happily married if little oddities of habit were there to annoy. Like biting your nails or holding your fork wrong or failing to open doors for a lady. Well, I'm afraid that these little things mean

nothing if you are in love. It's only when they fall out of love that personal quirks become unbearable.

If the important qualities are there, you can even gnaw your nails. I don't care!

Above all, you must be a good sport—and that also means having a strong sense of humor.

Suppose we go on a picnic and it rains, ants get into the lunch basket, and nothing seems to go right. Could you manage to laugh anyway? Could you grin and forget it? Or would you get crabby? That's a tough test for a man, I'll grant, but it is important. If a party is a flop, don't make it worse by glowering. I'd want you to be resourceful enough to suggest something else, to be able to make the best of a bad bargain and laugh it off.

I know you won't change to fill my little prescription. People don't change. Any girl who hopes to alter a man to suit herself is in for a sad awakening. If I should like you well enough, I would absolutely make up my mind to accept your faults, and pray that you'd accept mine.

**A**NOTHER thing, Mr. Beau—I'd let you have time to yourself. I believe that every couple should have time to just sit and think in a corner, or take a stroll without the other tagging along. People pester each other too much. It's more fun, really, to go off by yourself and read or day dream or think out problems, and then get together and exchange ideas.

Not that I believe in being separated. The theory of separate vacations being good for the soul, for instance. How could you enjoy a vacation if we weren't together? Most people can't afford more than one vacation a year, anyway. Even when making a lot of money, you can't get away from the job. No, sir, you'd just have to put up with having me tag along. But I wouldn't pester.

This has gotten to be a terribly long letter, I'm afraid. I hope you don't think me too exacting and hard to get along with. I'm not, really—but I determined to be frank and say exactly what came to mind. Actually I work hard and try to have fun, and that's the way with all of us when we get right down to it.

The main thing, I believe, is that you would be tolerant and amusing and have the sort of mind that lures you into interesting and exciting by-paths of knowledge—and that you'd be just a jump ahead of me instead of me being a jump ahead of you. And with that sage advice I will now sign myself, with sincerity—

Your friend,

Janet Gaynor

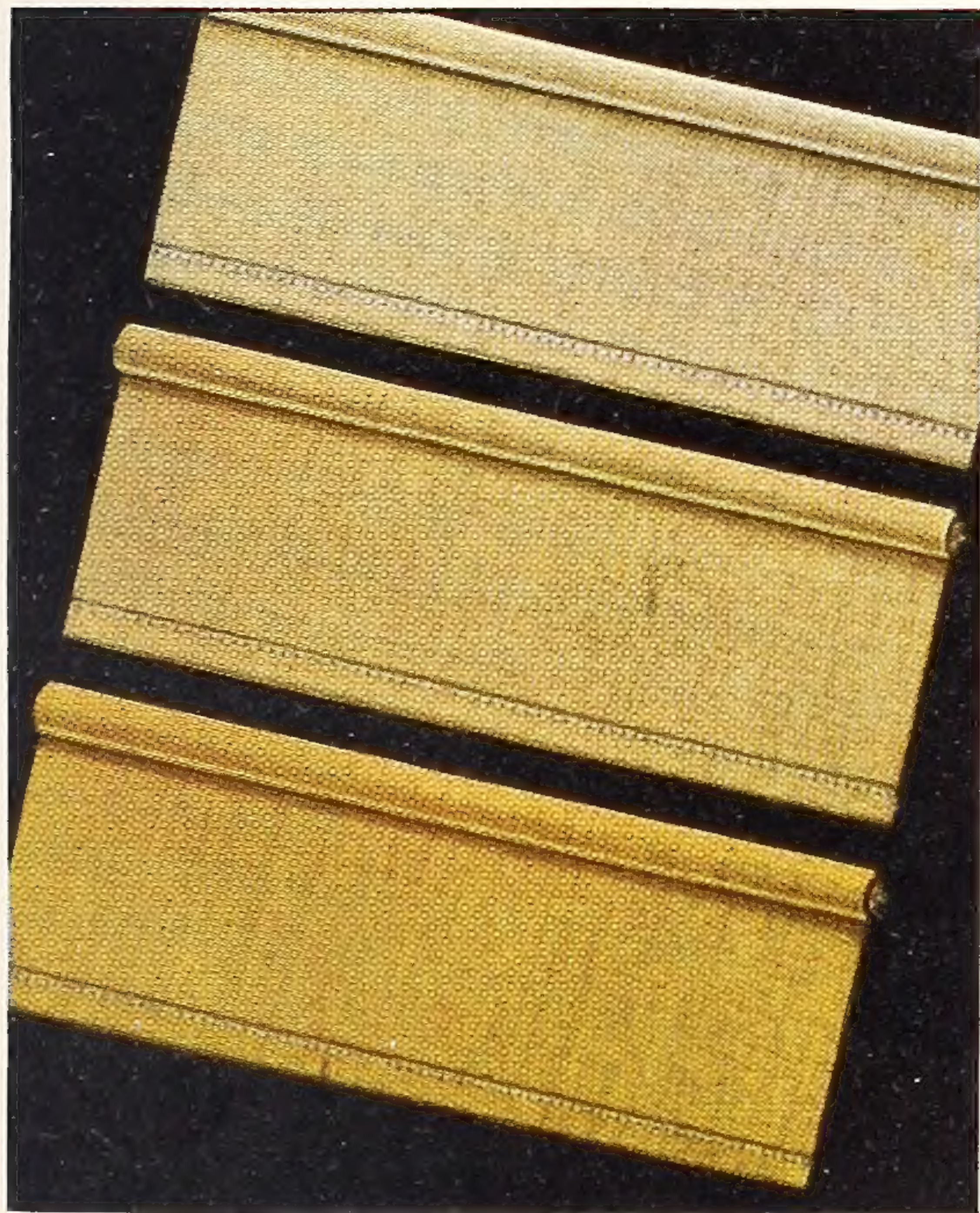


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